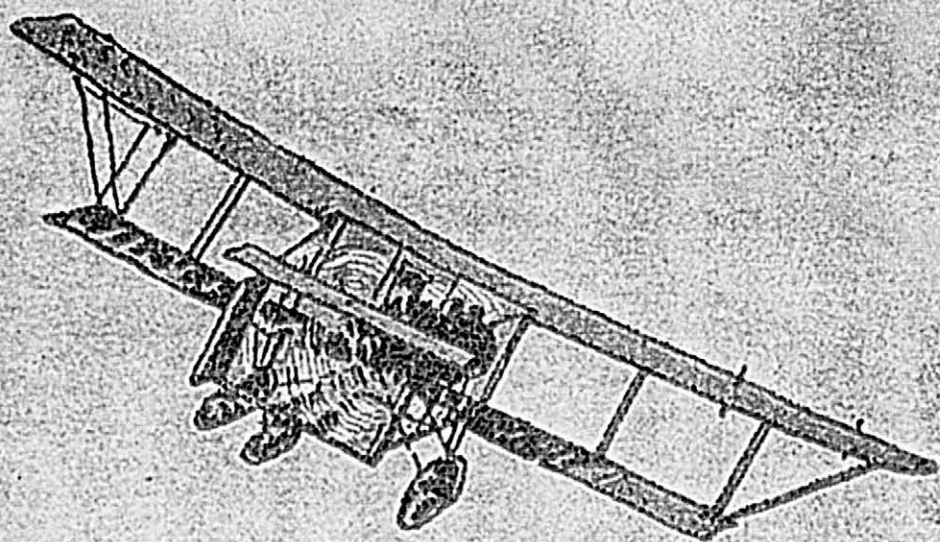


# THE MCGILL DAILY

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## Looking Back at The Wars



MCGILL DAILY

WAR-CONTINGENT-SUPPLEMENT  
*March* 1915



# Concordia Business School to Bear Brewery Giant's Name

BY PIERRE-OLIVIER SAVOIE  
Quebec Bureau Chief, Montreal

Concordia University's faculty of commerce and administration will be renamed after the father of Canadian beer, it was learned this week.

The decision to call the faculty the John Molson School of Business should become official following a vote planned for the university's next board of governors meeting on Nov. 15, confirmed Mohsen Anvari, the faculty's dean.

A confidential Concordia University senate document explains that the decision came after a \$10-million donation from the Molson Family Foundation and Molson Inc. during the university's last capital campaign.

Following a "naming" trend set by the major business schools across North America, for almost two years the faculty has been looking to increase its profile by associating itself with a recognized name.

According to the document, the faculty thought they had found a suitable donor in Molson Inc., along with an appropriate name to raise their prominence and recognition nation-wide.

"The quality of teaching and research in business at Concordia is one of Canada's best kept secrets," the document concludes.

Anvari, who plans a big public relations campaign following the official launch of the John Molson School of Business, wants his faculty to be recognized among the top in Canada.

Eric Molson, who is also Concordia University's chancellor, conducted the negotiations with the commerce faculty on behalf of the Molson family.

According to the document, he thought it appropriate to rename the faculty in honor of the founder of the Molson dynasty in Canada.

John Molson immigrated from England in 1782 and founded the Molson brewery in 1786, the second oldest incorporated company in Canada.

The donation will help build the faculty's new building on the vacant lot on the corner of Guy St. and de Maisonneuve Blvd. The building will also house the new downtown sports complex. Anvari hopes that it will be completed by September 2003.

Despite Anvari's assurance that the naming comes with no strings attached, Concordia Student Union president Rob Green questions the ramifications of this association.

"The question the university should be asking is 'Is the company a good corporate citizen? Do they have good labour relations?'" he said.

"[Molson] has bad product, and it's aggressively marketed to young people. Even regarding recycling, they have a bad record," he said.

However, the possibility of having his faculty named after a beer company doesn't seem to bother Rabih Sebaaly.

"It's better than Kellogg's," joked the president of the Commerce and Administration Student Association, alluding to the Kellogg Graduate School of Business at Northwestern University, near Chicago.

Aside from seeing the advantages in reputation for the business school, Sebaaly already likes Molson. The company has been the exclusive beer sponsor of his association's parties for over three years already.

## Other "Named" Business Schools

In naming their business faculty after a corporate moguls, Concordia is in good company.

- The John L. and Helen Kellogg Foundation made a \$10-million gift to Northwestern's business school in 1979. The cereal giant's name now graces Northwestern's Graduate School of Business.

- \$18-million between 1993 and 1997 was enough to put the Rotman family name on University of Toronto's business school.

- In 1995, Seymour Schulich gave \$15-million to York University for the business school. As a result, it was renamed the Schulich School of Business.

- At the University of Western Ontario, the business school was renamed the Ivey School of Business in 1995. It acknowledged 50 years of "generous financial and volunteer contributions by three generations" of that family to the Western business school.

- McGill's own Faculty of Management is housed in the Samuel Bronfman Building named for the family that started the Seagram's empire and made its fortune bootlegging during the American prohibition.

# Alberta Gives Go-ahead to Private University

BY ANDRA OLSON  
The Gateway, Edmonton

A for-profit American company is looking to set up its second Canadian campus in Alberta.

Last week, the Alberta government gave the University of Phoenix a conditional permit to open a facility in the province.

The private company has more than 135 campuses in the US, as well as Puerto Rico and the Netherlands. While it has more than 200 students enrolled in business management courses on its only Canadian campus in Vancouver, the company wants to expand.

Although University of Phoenix president Laura Palmer Noone couldn't confirm where the school will be located, she did say that the company has also applied to open a campus in Ontario, where the government introduced legislation last month to allow private universities in the province.

Both the Canadian Federation of Students and the Canadian Alliance of Student Associations have spoken out against private universities in that province.

Joel Harden, former Ontario chair for the Canadian Federation of Students (CFS), said the creation of private universities will compromise equity and make it impossible for the average student to access a quality education.

"You'll have to be really bright or rich," said Harden.

He pointed out that tuition at the University of Phoenix's Vancouver campus is \$10,000.

The Ontario Confederation of University Faculty Associations highlighted other problems it sees with private institutions in its March 29 report called *Decoys Instead of Dollars for Post-Secondary Education*.

The report argues private institutions will ultimately be supported by taxpayers, yet offer little to improve the quality or accessibility of post-secondary education within the province.

"What it will do is create increased demands on public funds, resulting in a decline in the quality of a university education," said OCUFA's executive director Henry Mandelbaum.

Other critics of the Alberta proposal point to the fact that the University of Phoenix was recently ordered by the US government to pay more than \$5-million after widespread problems were revealed. Among the concerns with the university was its administration of student aid.

But the University of Phoenix wouldn't be the first of its kind in Alberta. The province is already home to 12 out-of-province institutions.

Noone said the controversy in Canada over private universities is unnecessary.

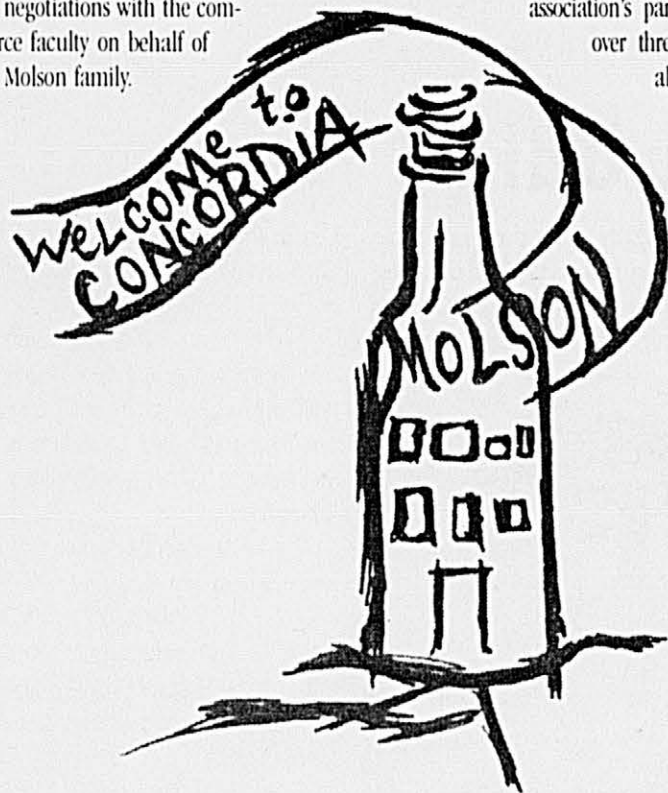
"I think that some of the controversy is a bit overblown. We aren't going to put the public institutions out of business. We just offer an alternative to people and we think choice is a good thing."

The University of Phoenix aims to educate young working people over 23-years-old who possess a job where skills learned can be exercised in a practical situation, she said.

Specialized schools aimed at specific student markets are becoming increasingly common in an age when education cutbacks have limited the abilities of large institutions to cater to every need, added Noone.

In addition to business courses, the for-profit institute offers professional certificate programs in technology, information systems, education, counselling and nursing in the US.

-with files from CUP



Sarah Lazarovic

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# Campus Union Applies Pressure Tactics

*Physical Plant workers picket, demand that McGill pay up*

BY JAIME KIRZNER-ROBERTS  
The McGill Daily

The 130 members of the McGill Physical Plant Workers Union picketed outside the Roddick gates this week, protesting what they call "a betrayal" by the university.

The union, which includes McGill's carpenters, electricians, athletics staff, and groundskeepers, is angry because they say that McGill has failed to live up to promises made during the negotiation of their collective agreement signed in 1998. The union says that McGill promised the union a 2.5 per cent per-year raise starting two years ago, and that other unions on campus would get the same - but not a better - deal. However, in a recent settlement with the Service Employees Union (SEU) local 800, which represents residence staff, cleaners, and print shop workers, McGill granted a 2.5 retroactive increase per year starting in 1997, which represents a more lucrative deal than the one reached by the Plant Workers two years ago.

"All we want is for McGill to own up to its word," said Ruth Harvey, an advisor at the La Confédération des syndicats nationaux (CSN) and the spokesperson for the Plant Workers. "There was a promise made at the table, we negotiated in good faith, and we expect [McGill] to respect their word."

Last week, 86 per cent of Plant workers voted in favour of applying pressure tactics, such as picketing, until the university agrees to honour the "pattern settlement" they say McGill made with them. The workers are asking for retroactive pay increases which match the increases offered to the Local 800. That would amount to about \$2,000 per worker.

"Members are very upset. They feel discriminated against. They think that they deserve the respect of the university. We're going to keep on using pressure tactics, and keep on expressing their views until they're heard," said Harvey. She adds that there will be increasing pressure tactics used in upcoming weeks.

But Jacques Sztuke, Associate Director of Human Resources at McGill, says that the deal the university signed with the SEU local 800 has nothing to do with the Plant Workers. While he admits that the Plant Workers were offered a pattern settlement in 1998, he says that this applies only to deals signed after the agreement was made. The money recently offered to the local 800 was a part of a deal which far pre-dates this agreement.

"In the best of worlds, we would have wanted to have the same monetary settlement with all groups," said Sztuke. "We have respected the notion of the pattern settlement [with the Plant Workers]. But we can't do anything about our old commitment in the old

collective agreement local 800. It's unfortunate that this creates a disparity, but we have no choice."

Sztuke says that McGill simply does not have the money to increase the Plant Workers' pay. That increase, he said, would also have to apply to

"This is definitely a monetary issue for us," he said. "If we have to pay more to the union, any additional money spent needs to be balanced with cut-backs elsewhere, or by adding to the deficit, which is not really a viable alternative."

"They've broken a promise to us, and that's the bottom line."

Harvey says that the government has given McGill the money to fund salary increases since 1997, but says that this money has gone to other uses instead.

But Sztuke says that the money McGill has received from the government is not nearly enough to cover further salary hikes.

"Typically, the money we get from the government is not enough to keep up with the salaries we pay," he said. He adds that the money for salary increases is targeted, and must be spent for legitimate uses.

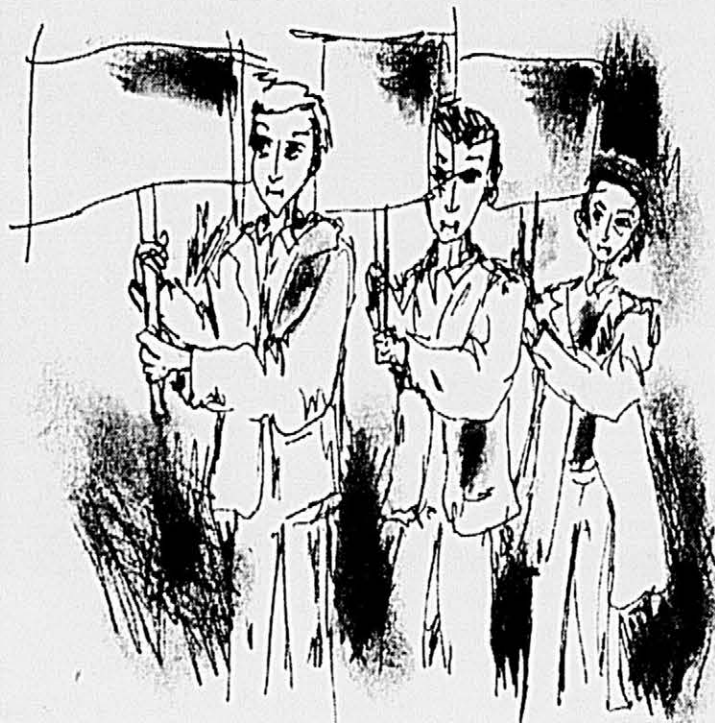
"There are strings attached to this money, and we can't allocate it any way we want," he said.

Steve Lewis, a plumber and member of the Plant Workers, says his fellow workers are determined to continue pressuring the university until their demands are met.

"We're just trying to show the university through non-violent, non-aggressive forms that we are here," he said. "Our pressure tactics are just to show the university where we stand."

Lewis said that fellow union members will be meeting with Sztuke in upcoming days to discuss the possibilities of a settlement.

"We feel let down by the university," he said, "but we are still trying to keep lines of communication open."



Sarah Lazarovic

McGill's 2,500 unionized workers. Although he does not want to put a dollar figure on how much this would cost McGill, he assures that "we're talking about a lot of money here."

But Harvey says that McGill's financial problems are not a concern to union members.

"We don't particularly care about McGill's financial situation," she said.

## Liberals, Alliance Come Up Short in Education Report Card

BY DAVID LEIBL  
Central Bureau Chief, Winnipeg

The two parties leading in federal election polls don't make the grade when it comes to post-secondary education policy, according to the Canadian Federation of Students, a national student lobby organization.

According to the organization's recent "report card" on education, the Canadian Alliance and Liberal platforms fail to adequately address the needs of students and universities.

The Liberals managed to pass with a "D." The Alliance was assigned an "F."

"We had no choice but to fail the Alliance," said the organization's national chairperson Michael Conlon. "The party says it has a new vision for a new century, but in a 23-page platform, the Alliance includes only two short paragraphs on education."

Conlon says the party has been vague and reluctant to commit to any real funding program for higher education. He says CFS members are worried an Alliance government would even siphon money away from an already underfunded system.

"They're promising \$125-billion in tax

cuts, and depending on whose numbers you believe, they've got a \$8-million to \$15-million shortfall. They've promised not to cut health care, so that doesn't leave a lot else to cut. We're worried post-secondary education is going to be the target of their cuts," Conlon said.

Even more distressing, he says, is the Alliance's proposal to replace the Canada Student Loans Program with an income-contingent loan repayment plan (ICR). Although paying back loans relative to post-graduate earnings may sound good in theory, Conlon insists ICR programs would end up costing students more.

"This is a scheme we mobilized over 100,000 students in 1995 to defeat," he said. "It simply is a more expensive way to fund education. It's not about providing student aid, it's about a new funding mechanism that downloads all the costs to students."

The CFS says the Liberals have little more to offer.

"The third Red Book validates everything they've done over the last three

"The reality is that participation rates have slowed to a standstill among lower-income Canadians," Conlon said. "These tax credits will do absolutely nothing to address

tion in the Canadian Health and Social Transfer that the provinces receive from Ottawa.

"[The Conservatives] are consistent with their message to restore funding for the CHST for all programs, not just health care. That would make a real difference in the operating budgets in our colleges and universities."

The New Democrats received the highest grade from the Federation - a "B."

The CFS says the NDP "rightly links cuts in federal transfer payments to rising tuition and student debt levels" and seems ready to implement a strategy to reduce student debt.

The party has also proposed a national grants program - something the CFS has long demanded.

Still, Conlon says the NDP has an unrealistic sense of the amount of money needed to rebuild post-secondary education programs in Canada.

"We only gave them a 'B' because they haven't provided enough specifics and they're a bit low on their estimates on what it would take to lower tuition fees. They talk about investing \$2.6-billion. We estimate it would take \$3.7-billion to actually address the shortfall that started in 1993."



The big JC and Monsieur Stock get pathetic grades on their education platforms

years," Conlon said. "We're really disturbed by this move to provide social policy through tax credits. It's just a bizarre way to do business."

The CFS claims tax cuts won't help lower-income families who want their children to attend college or university.

the problem of huge tuition fees, skyrocketing student debt and declining accessibility for those who need the skills the most."

The Tories fared a bit better than the Liberals, earning a "C" grade from the CFS. Conlon said Conservative leader Joe Clark seems ready to commit money for educa-



# Your Computer is Watching You

*In a world where your every move is monitored, is there really privacy anymore?*

BY DAVID PODGORSKI  
The McGill Daily

Wynton Kelly is a 21-year-old music student at McGill. One day last semester, he tried to download a sound file on MP3.com. When his attempts failed, the website asked that he fill out an application form with his name, place of residence, and email address. He complied, but was still unable to download the song.

Kelly thought no more of the incident until the next day, when he got an email from a friend encouraging him to send away for a cable television package. For the next two weeks, he was inundated with advertising from his friends' email addresses, the result of his freely giving away personal information which then let private companies know who he was and monitor his email messages to send him advertising.

A gross invasion of privacy? Perhaps not. But it illustrates one of a growing number of concerns citizens and privacy advocates have about the internet: that in the comfort of your own home, in the presumed anonymity of the internet, someone may be watching you.

One of the easiest ways into your computer is through your email. Email messages sent from one person to another are about as transparent as postcards, as they leave an electronic paper trail, and the sender can easily be tracked down by anyone with the proper software and know-how.

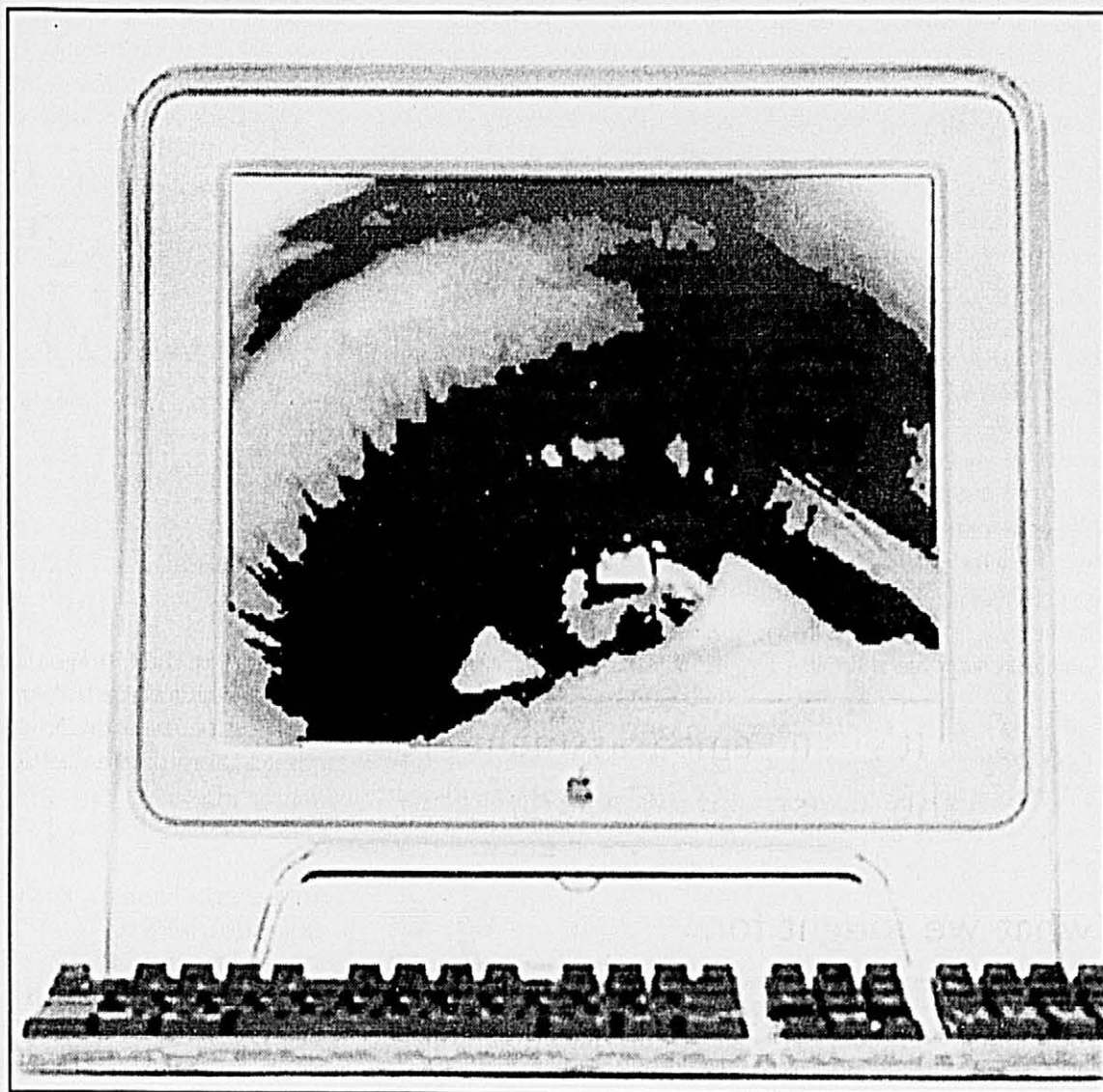
Another, more obvious form of monitoring is the cookie. A cookie is an imprinted code that allows one computer to identify another, like a fingerprint would identify

a person. They are usually represented in the form of banner ads. After someone visits a page with a banner ad, a cookie is placed on his computer. After that, his web-browsing can be tracked because his computer has been identified.

DoubleClick.com, an online advertising agency, defines cookies a little differently. In its online privacy policy, Doubleclick says that cookies are "small text files recorded in a user's hard drive" that are used "to enhance users' web viewing experience." It goes on to say that the benefits of cookies are the ability to customize, "personalization features such as stock-portfolio tracking", "shopping sessions", and "delivering advertisements targeted to a user's interests."

Online advertising companies such as Doubleclick also use a sneakier form of web technology known as web bugs. A web bug is a picture in an email message or on a web page that monitors the person visiting the web site or sending the email. It is invisible to the naked eye, as it measures only one pixel in width by one pixel in height. (The period at the end of this sentence, by contrast, is about four by four pixels square). Like a cookie, it transmits information about the web user - including their IP address, the web page the bug is located on, and the time it was viewed.

Mark Boll, of *Brill's Content*, went fishing for web pages containing bugs. Although most of the bugs he found were on sites which were pornographic or health-related, web bugs have been used at the web pages of Quicken, FedEx, Metamucil, and Oil of Olay, and used for email marketing campaigns by Barnes and Noble, Cooking.com, and Microsoft,



*Does your computer have its eye on you?*

among others. But Doubleclick maintains that this does not constitute an invasion of privacy, since they do not "collect any personally identifiable information about you, such as your name, address, phone number, or email address."

While some corporations have come under fire for using people's personal information for profit, others have sought to profit on the flip side of the privacy issue, by securing people's privacy on the web. One of the more high-profile examples is Zero Knowledge Systems, which is committed to protecting anonymity online - for a price. Their software creates false electronic identities to use while browsing the internet. This allows users to hide from tracking attempts.

"Business space now means knowledge about health care, finances, and personal data," say Dov Smith, Zero Knowledge's director of public relations. "There's been no legislation, and the result has been a consumer backlash." Smith believes that web monitoring is an ominous marketing tool because it offers a more complete picture of the consumer than just her spending habits. Learning about someone's interests from web browsing habits makes it "easier to put all the pieces together and get a really clear picture of what that person does," Smith believes.

The reason for the backlash, he argues, stems from the fact that archived information may be made available to the wrong kinds of people. "Everyone knew in the past

that banks and credit card companies had this information, but they weren't asking the question, 'How is this information being used?'" he says.

On the other side of the debate is poet and York University professor Christopher Dewdney, whose book *Last Flesh* offers meditations on the human future with technology. He believes that a decline in privacy is a price we pay for technological progress. "With a web of interconnectivity, you are more available more often."

And it's not always someone else's fault. Dewdney points to the cell phone as the perfect example of a widespread, voluntary invasion of privacy. If everyone becomes more perfectly hooked into the grid, Dewdney speculates, the result could be a society that is less concerned about individuality than about collectivity. "Historically, notions of privacy and territorialism are linked to acts of war and aggression. [A decline in privacy] may be for the benefit of the species," he says.

Nevertheless, Dewdney also believes that deliberate attempts to profile internet users is not productive. "That is really just an extension of marketing," he says, adding, "It just goes to show how pervasive the invasion of privacy has become."

Another concern is the possibility of a more personal, and scarier, kind of invasion. The internet can enable anyone with a bit of time and a little know-how to get personal information on others. Marie-Claire, who wishes that her last name not

be revealed, was one such McGill student who was threatened by a stalker who used the internet to find out where she lived. Home for the holidays in another city, Marie-Claire received an unwanted phone call, although the stalker had no obvious way of looking up her phone number. "He told me he found a web site that gave him a map of my town, how to send me flowers. It was Infospace [www.infospace.com]," she said. "Then he told me scary stuff like, 'I found where your house is on your block and how to get there.'" Marie-Claire adds that the experience has definitely made her more aware of her own lack of privacy, but believes that trying to protect herself may do more harm than good. "I think that the most terrifying thing is that by trying to remove myself from these sites, I make myself more noticeable," she reasons.

She makes the same observation as Dewdney and Smith: in the absence of substantial barriers to access to personal information, its use is left, for better or worse, to the organizations and individuals who have the tools to get it. "You're relying on their goodwill," says Smith. This goes for corporations and potential stalkers alike.

Still, Dewdney points out, "any new technology can be used for liberation or oppression, depending on the author. In the case of Rodney King, we had Little Brother videotaping Big Brother, while cops use video surveillance to monitor citizens' groups."

*-with files from Ben Kuong*



*Christopher Dewdney, author of the book Last Flesh*



# Boycotting Poppies on Remembrance Day

*McGill campaign may lead to end of controversial policy against religious headgear*

BY JON BRICKER  
The McGill Daily

Santbir Singh won't be wearing a poppy this Remembrance Day.

And the campaign being led by McGill students like Singh against the red felt flower - meant to honour the Canadians who died in the world wars - may be yielding some results.

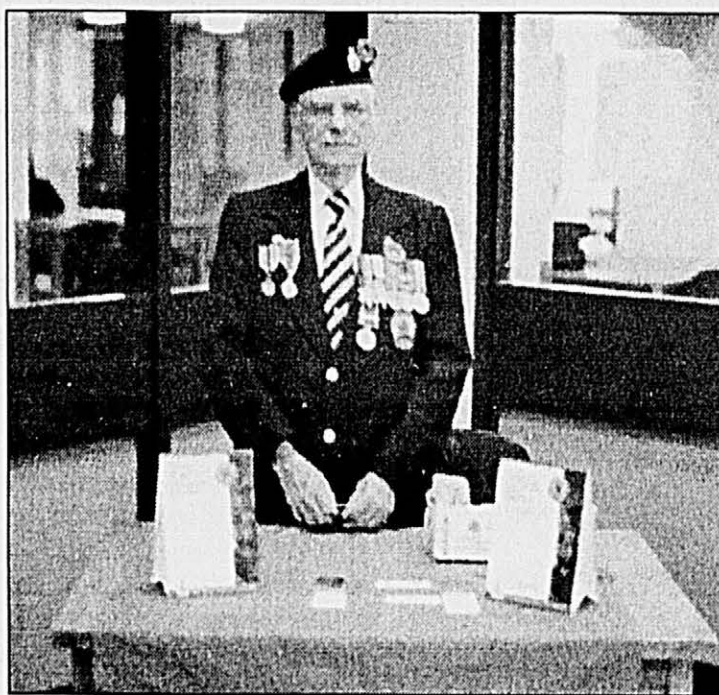
Singh, a U2 Sociology student, and an organizer for McGill's Anti-Racist Action and Sikh Students Association, is one of a handful of students boycotting poppies being offered up on campus in exchange for donations to the Royal Canadian Legion. The boycott is being used to protest a policy that denies veterans in religious headgear, such as the Sikh turban or a Jewish yarmulke, entrance into many legion halls. Among the offending halls, says Singh, is Legion Hall No. 6, the one responsible for poppy sales at McGill.

the people who fought for that now seem bigoted themselves."

But yesterday, within an hour of a call by The Daily to RCL national headquarters in Ottawa, a letter was on its way to Legion Hall No. 6, threatening that if the local branch did not change its policies, it might be shut down.

"They have been served with a letter from our President," said Diane Rogers, who works at the Royal Canadian Legion's provincial headquarters. "This is against the policy of the legion and against human rights."

Yesterday's decision to take action against Legion No. 6 is likely to reignite a debate that first came to the fore on Remembrance Day in 1993, when four turban-wearing Sikh veterans, including a former Lieutenant-Colonel, were denied entrance into the Newton Royal Canadian Legion hall in Surrey, British Columbia. That led directly to campaigns by the World Sikh Organization and the



Local Royal Canadian Legion veterans came under fire on campus this week

Brie O'Keefe

Wars One and Two.

According to Lowthian, Sikhs accounted for about 35 per cent of the British Commonwealth Army's India contingent in both World Wars, while Canada was represented by a Sikh regiment in the Second World War. Lowthian added that Sikhs in the military also chalked up 12 Victoria Crosses, more than any other religious minority group.

But John Wildman, President of Montreal's Legion Hall No. 6, said he doesn't see what all the fuss is about.

"Nobody gets to wear anything on their head when they come into our legion hall. If you wear headgear, you're out of order," he said. "I don't think this is about religion at all. Taking off whatever you're wearing on your head is a show of respect for everyone that died in the war."

Butt added that he thinks poppy boycotts are inappropriate.

"The poppy is a national symbol," said Butt. "Of course people have the freedom not to buy a poppy - that's what fighting the wars were about, but boycotting poppies altogether doesn't address the misguided policies of a handful of legion halls."

Proceeds from donations, Butt said, go to ailing veterans and struggling families of former service men and women.

But Singh says the Royal Canadian Legion's response this week to anti-headgear policies at Legion Hall No. 6, shows how effective boycotts can be.

"The goal is to get them to change their policies. If there is a wide-scale boycott, I think they'd be forced to do that come next Remembrance Day," said Singh.

**"It's an embarrassment to the rest of Canada that legions are so unrepresentative of what we fought for."**

"I have a serious problem with buying poppies to support a legion that promotes discrimination based on religious practice," said Singh. "World War Two especially was a war against fascism. It's sad that

Canadian Jewish Congress urging people not to buy poppies from legion halls that refuse to admit individuals in religious headgear.

The following year, an RCL national convention saw the failure of a motion on a bylaw

that would have forced all 1,700 legion halls to admit individuals in religious headgear.

But RCL public relations chief Bob Butt says the RCL national office has since taken steps to respond to criticism.

He said that although the bylaw was never passed, a policy decision was made in 1994 that all legion halls had to admit veterans in religious headgear.

"Times have changed," said Butt. "Telling people to take off religious headgear is clearly discriminatory and legion branches that choose to ignore the policy, do so at their own risk."

And although most halls have lifted the ban on religious headgear, a handful con-

tinued to defy the protests of the Sikh community whose leaders say that being asked to remove turbans goes against their faith.

"People who wore their turbans fighting valiantly on the front lines in both World Wars are now being told they can't even wear their turbans into some legion halls," said Anne Lowthian, Executive Director of the World Sikh Organization's Canadian arm. "It's an embarrassment to the rest of Canada that legions are so unrepresentative of what we fought for."

Not admitting veterans wearing turbans, she said, is tantamount to denying the important role Sikhs played in World

## news-briefs



### CAMPUS DEMONSTRATION CUT SHORT BY MCGILL SECURITY

A group of students involved in McGill's International Socialists club say they were the unwitting victims of harassment by McGill Security officers on Tuesday.

The students spent the afternoon in front of Redpath Hall, passing out leaflets that encourage fellow students not to vote for the Liberals or Canadian Alliance in the upcoming federal election. They were approached by McGill Security Officers mid-afternoon, asked to turn off their megaphone, and then eventually told that, if they did not leave, they would be arrested.

"They came up to us out of the blue, and told us that we were didn't have authorization to be there and that we had to turn off our megaphone," explained Jeff Millar.

Millar said that he immediately went to take up the issue with security supervisor, Bob Blahuta, and that when he returned, his friends had called off leafletting alto-

gether, after the security officers had threatened to have them arrested.

"A university should be a place where you go to learn, where there can be free thinking and expression," said Millar. "We weren't even allowed that opportunity."

Asked if he thought the incident had anything to do with the political nature of the Socialists' campaign, Millar said, "I'm really wondering if that's why."

But Jacques Sztuke, McGill's Associate Director of Human Resources, who oversees security services, said Tuesday's incident has already been dealt with.

"Because of poor communication, two students were asked to leave campus," he said. "This was a one-time thing. Of course people should be able to demonstrate."

He did say, however, that demonstrations broadcasted over loudspeaker or megaphone generally do require a permit and that that rule partly explained Tuesday's incident.

"That rule is just a question of keeping these events organized. In this case, there was a megaphone that was really disruptive because it was in a busy area and right in front of a library," he said.

Millar said his goal in taking issue with Tuesday's incident is simply to raise awareness.

"I really want other students to know their rights when it comes to these sorts of things," he said.

-Matt Davison

### NEW ARTS BUILDING, STUDENT MALL AMONG LONG TERM PLANS

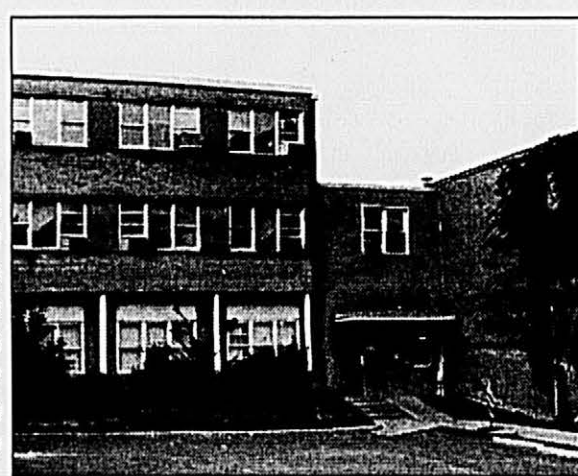
A new building to consolidate Faculty of Arts departments where Powell Students Services currently stands is one of the university's key infrastructure projects in the next three years.

Vice-Principal (Finance) Morty Yalovsky presented the annual report on physical development to Senate yesterday, detailing construction projects that McGill would like to see over the next ten years.

Between now and 2003, priority construction projects include a new wing on the Strathcona Music building, a new Information Technology building to be built north of Rutherford Physics, and a 100-computer Library Information Commons.

Longer-term projects include the transformation of McTavish Street into a centre for Student services, which would be accomplished by moving current occupants of Peterson Hall and McLennan library to new facilities.

-Ben Errett



Outmoded Powell building on the chopping block

### MCTAVISH STEPS TO BE DONE BY DECEMBER

The walkway that will connect McTavish Street to the sidewalk on Doctor Penfield should finally be completed by Dec. 10, Vice Principal (Finance) Morty Yalovsky said at Senate yesterday.

"The stone wall that [the city of Montreal] is building looks like it will be on par with the Wailing Wall or The Great Wall of China," Yalovsky joked.

The stone wall and steps will provide a connection between lower campus and the Biology, Education, Medical and Law buildings. The city of Montreal is responsible for the steps. Yalovsky said that he has written to Mayor Pierre Bourque to push for a timely completion of the project.

-Ben Errett

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Monday, 5pm  
In The Daily Office,  
Shatner Building, room B-03



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letters@mcgilldaily.com. The Daily reserves  
the right to edit for length, clarity, and  
potential libellous content.

# SSMU Detractor Wrong, Stupid: McPhee



BY KEVIN MCPHEE

It is reassuring for me to know that the McGill Daily continues to provide a voice for the ignorant and ill-informed on campus, as presented in Mr. Aaron Maisonneuve-Raml's Hydepark - "SSMU Shortcomings are Disturbing." Allow me to support my statement.

Firstly, Mr. Maisonneuve-Raml comments that, "Students are paying a few hundred dollars each to support the salaries and other costs of their SSMU Executive." With five minutes of research he would have quickly found that depending on the status of a student, said student pays between \$10 and \$57 per year directly to the Student's Society - a far cry from a few hundreds.

In addition last year the Students' Society posted annual revenues of \$2,432,677. Of this, only \$869,625 is con-

tributed by student fees. For Mr. Maisonneuve-Raml's benefit that's only 36% of revenues. It could be easily argued that the revenues from Gert's or Food Service operations support the salaries of SSMU Executives; salaries that I will remind you are amongst the lowest in the country.

Second, Mr. Maisonneuve-Raml states "SSMU has begun to look into making a beverage deal with Coke" and I certainly won't deny it. So long as students drink cold beverages there is a need for the Students' Society to have an agreement with someone to supply those beverages. Furthermore, when students voted against a CBA last year, students voted against particular issues, not beverage agreements all encompassing. This vote has been respected and the Students' Society is taking the message from that vote to change things for the better.

Third and certainly not least is that "SSMU is currently waging a very expensive legal battle with the Quebec Government over differential tuition." In defense of the current executive, this lawsuit began three and a half years ago and has cost approximately \$56,000 since its beginnings. With some quick math you would find that the annual out of province fee costs McGill's Students' more than \$12,000,000. Our position is simple; thousands of McGill students are being discriminated against on the basis of provincial origin, violating our cherished notions of equality and mobility. With that consideration, I, as a Canadian citizen and student, think this expense has the potential to provide me with a moral satisfaction and with more financial value than any other expense incurred by the Students' Society.

I hope that as a result of this letter Mr. Maisonneuve-Raml is a little more informed on the issues he raised in his article. It may also be worth it for Mr. Maisonneuve-Raml to do a little research on the government he's considering running for. Based on the knowledge he presently has, he won't be "doing a very good job in representing us."

Kevin McPhee is SSMU's VP Operations.

## ROOMMATES

by John Paul Koning



## Your forum for all the latest campus scoops

### Slibel & Lander

Slibel has it on good authority that longtime friend and beloved McGill principal Shappy-Doo is all but ready to announce that he will leave McGill at the end of the 2001-02 school year. No word yet on whether he'll be putting his efforts back into rebuilding his once-great Foo Dynasty, but a hiring committee is already looking for new candidates. Bernard's twin brother, Harry "Happy" Shappy, also recently announced his plans to leave the presidency at Princeton University. And as for the next set of twins

slated to take the two jobs? Think Siamese... The Canadian Alliance was caught with its inescapably-Western epidermis showing this week when The Daily called Alliance headquarters asking for "information on Stocky-long-Pippings' stop in town." Came the reply from Calgary-based Alliance staffer, "That depends, where's McGill?"

**On Track:** Campus maintenance folk for lighting up our nights with those wonderful non-denominational holiday lights.

**On Crack:** Would-have-voted-for-Gore Boca Raton natives going to school at McGill who never quite got around to registering to receive absentee ballots. Yeah, you know who you are.

## Don't Buy a Poppy

### Anti-Racist Action boycott justified

#### comment

BY JAMES YAP  
The McGill Daily

Buying a Royal Canadian Legion poppy for Remembrance Day is something of a reflex action for many people. For a small donation, you can support a seemingly reasonable and worthy cause, and the bright red poppies even make attractive accessories - at first glance, there is very little reason not to do it.

This year, however, McGill Anti-Racist Action and Montreal Sikh Students' Association are asking Montrealers to re-consider buying a poppy. Alleging racism, these groups claim that many Royal Canadian Legion branches require Sikh and Orthodox Jewish members to take off their religious headgear before entering Legion halls - something that their religions forbid them from doing.

Does the Royal Canadian Legion's headgear policy really constitute racism? It is needless to point out that Sikh and Orthodox Jewish veterans have fought bravely on Canada's behalf - with their religious headgear - and deserve all the privileges of having done so. Apologists claim that the removal of one's headgear is only required to show respect, but this is nothing more than a British tradition clearly without any practical purpose. Of course any individual should be free to observe this cultural tradition, if he or she so chooses. However, the imposition of elements of British culture on others in a self-described "Canadian" institution suggests that British culture has a special, higher priority in Canada, thus diminishing the "Canadianness" of all other cultures.

Seeing that the Canadian Charter of Rights and Freedoms guarantees "the preservation and enhancement of the multicultural heritage of Canadians," this

notion is repulsive to the Legion's very Canadian identity. This is highly hypocritical for an institution with a carefully groomed image of having fought to protect Canada.

But there is more at stake than just a few veterans' right to practise their religion. Racism exists in many forms. In Canada, certain institutions foster the notion that British culture is "Canadian," relative to other cultures, especially non-European ones, which are "less Canadian." Through these institutions, we come to subconsciously associate being white and, to a lesser extent, being of British descent, with being Canadian. One salient effect of this is that people of colour are frequently assumed on sight to be immigrants, because they do not look like "normal" Canadians do - an experience which all people of colour in Canada can probably relate to.

In this way, people who belong to other races and cultures are systematically excluded from the Canadian identity, and thus are made never to feel as if Canada is their home, but rather are made to feel more like visitors in the home of their white European hosts. By excluding non-British cultures from its definition of the Canadian identity, the Royal Canadian Legion is just one of the many Canadian institutions contributing to this situation.

To be sure, this racist attitude does not pervade the entire Legion. Although many consider asking people not to buy poppies a drastic, if not problematic, measure, the high degree of respect the Legion engenders among many citizens makes it especially critical that their headgear policy change, as their well-regarded status could lend false legitimacy to their racist policies in the eyes of the public.

In the end, refusing to buy a poppy doesn't mean that you cannot commemorate Remembrance Day. It is ludicrous to suggest that the Royal Canadian Legion is the sole custodian of the memory of Canada's fallen soldiers; this belongs to all Canadians. Rather, not wearing a poppy is not a sign of disrespect for the dead. It is simply an expression of a legitimate concern about the harmful racial discrimination that pervades Canadian society.

## WRITE FOR THE MCGILL DAILY

### NEWS MEETINGS:

MONDAY 4:00 TO 6:00PM

### CULTURE MEETINGS:

FRIDAY 4:30 PM

### PHOTOGRAPHY MEETINGS:

MONDAY 5:00PM

### MIND&BODY MEETINGS:

FRIDAYS 5:00 PM

EVERYONE WELCOME!  
ALL MEETINGS IN SHATNER B-03



John Ortved can't stop being  
**THE ART DUMMY**

# When Nostalgia Turns to Stalking

I'm going to talk about The New Deal for the second time in as many months, so if it's not your bag, don't bother reading any further, and never talk to me again, and have a good time at Gerts this Friday.

I ran into their drummer, Darren Shearer, last weekend in Toronto and things are looking dope for this show. Friday night, Club Soda. Wear something light and show up early. Doors open at midnight and tickets go on sale at eleven. Many will be disappointed, but those who persevere will be treated to something special. In several years, you will be able to look back nostalgically at the time you saw The New Deal, THE New Deal, play at a small, intimate venue when you were just a college kid in Montreal.

Joining The New Deal is The Mocean Worker. He's a renaissance wise man of the wheels of steel out of New York. His sound ranges everywhere from drum and bass, to breakbeat house, to trance. He's toured all over North America and Europe and has worked alongside Bono, Brian Eno and is currently collaborating with John Cale.

Now I'm going to tell you about a train ride. The trains back from Toronto were sold out Sunday night. I had to take the 6:55 am train Monday morning. If you have never watched the sun rise above your city as you speed towards your future, you should. It is pretty and breathtaking and makes you miss things made of asphalt and steel.

Weird shit always goes down on the train. I have had pleasant train rides, but never normal. Then again, think about the kind of people that choose a method of transportation that combines all the cramped space of an airplane with the inefficiency of an automobile.

I had a thought yesterday on the Leacock elevators. People have a fear of flying because they can't stand the thought of being completely out of control while they fall to their death in a tin can with wings. Yet these same people ride in elevators all the time. Fucking dolts.

Back to the train. Have you ever had someone stare at you? I mean stare, intently, for like five hours continuously. It is messed up. I was trying to write an essay and was busy jotting notes on a pad, but every time I looked across from me, this old lady was staring into my eyes. I thought about saying something, I thought about changing seats, I thought a lot about Batman and his inappropriate relationship with Robin, but like I said, I was busily writing an essay, so I stayed put. Knowing someone is watching you is like having two lasers beam into your chest. You feel the heat like an ant must when you burn it with a magnifying glass.

Near Kingston, the Via guy brought me over an entire breakfast and laid it on my tray. I started to protest (I would never pay

for that stuff), but he said, "It's alright, the madame across from you has taken care of it." I looked over and thanked her, loudly, telling her it was unnecessary. She said nothing and kept on staring. The Via guy came back a few minutes later, "I forgot to mention sir, le madame wanted me to inform you that you remind her very much of her son." Now the old lady finally said something, I think to me, "He was like you. He was killed by a train." This was weird, but I was hungry, so I ate and ignored the weird lady for the next two hours.

When we got to Montreal, I picked up my massive suitcase (I travel heavy) and limped down the platform. The lady followed behind me. Once in the station I stopped in a McDonalds, the lady waited outside. I ate and hobbled with my bag towards the maze of shops that separated myself and the exit; past Movenpick and the flower shop, Laura Secord and Tristan of America. She followed close behind me. I hobbled quicker towards the escalator. She increased her speed as well, crying, yelling at me to stop. I was exhausted from the weight of my bag, but I moved as quickly as I could up the escalator, her right behind me; sobbing and screeching. I was halfway up, I could see the exit, when I felt her hand grab a hold of my ankle, pulling on my leg, just like I'm pulling yours.

Story borrowed from Claudia Dey, a prominent Canadian playwright. Go see The New Deal.

*The Art Dummy appears on Thursdays.*

## letters



### DIFFERENTIAL TUITION IS DISCRIMINATION

Regarding the Hyde Park "SSMU Shortcomings are Disturbing," I agree with most of Aaron Maisonneuve-Raml's remarks about the inadequacies of our student government. However, I completely disagree with his opinion that "students from Quebec should not have to pay the same tuition as a student from outside Quebec." Why not? The argument of students' parents or themselves paying taxes to the Quebec government is weak. If you came to school in my home province of Ontario, you would not have to pay more. Tuition is exactly the same whatever province you're from. So why should I, by coming to your beautiful province to further my education, have to pay more? Why not have the same practices from coast to coast? Differential tuition is unconstitutional. It is clearly an act of discrimination. In the Canadian legal system, discrimination has one requirement: it must imply a comparison. That's it! Intent is not necessary, neither are adverse consequences of the comparison. It is not for me to say whether McGill and/or the Quebec government intentionally compares residents of other provinces with Quebec residents, since I cannot possibly know that. There are adverse consequences to support myself next year, I will have to work literally every day this upcoming summer; something I wouldn't have to do if my tuition was under \$2,000. I could afford to have days off! But that does not matter in the eyes of the law. All that matters is that the comparison has been made and it goes

against section 15 of the Canadian Charter of Rights and Freedoms. This section states several forms of discrimination, but it must be noted that the courts have held that section 15 also protects equality on the basis of other characteristics that are not specifically set out in it. Can you, Mr. Maisonneuve-Raml, personally contest that there is equality among students? I don't think so. It is up to the courts to decide and I have enough faith in the Canadian legal system to hope that this discrimination will be recognized.

I fully support SSMU's efforts in this case. One last thing: if you would like to become a SSMU exec next year, you might want to change your opinion on this matter. It certainly isn't the most popular one.

Agnes Stanilewicz  
UO Arts

### ARTS/SCI DEBATE DRAGGED OUT MORE...

With this, I'm hoping to put an end to what has become a mind-numbingly stupid debate. You know, it's about the kind of stuff you see written on bathroom walls at the PSE - stuff like "[Lim (GPA → 0) B.Sc] = B.A.". The not so humble scientist (or engineer, choose your poison) figures this is a really great inside joke, since all that terribly sophisticated math would go away over the head of some "artsy". Arts students are of course too busy exuding their style on ten minute butt breaks to ever find the time to do "real" work...

Or not. Or maybe. Or who the hell cares. The point is that work is not necessarily synonymous with "highlighting NTC's" or with "writing up lab reports with imaginary (but highly accurate!) results" or even with "memorizing copious amounts of often trivial information, most of which will be left at the door once the final exam's been written." (A pretty tokened view of university science, I'll be the first to admit. But no different than a similar view of arts articulated in previous Hyde Parks.)

Work (in its academic sense, which is the only one I'm describing here) is rather what you make of it. I've met arts students who spend hours at the library, slaving over the specifics of a paper, doing the tough research, keeping abreast of an intense reading load, or just thinking. I've also met tons of science student who slip by with barely passing grades, making no attempt to understand any more than what is absolutely essential in order get by. Likewise, I've met indifferent arts students and studious scientists.

In other words, it's people, not faculties, that work hard. Generalizations about the difficulty of this and that program are opinions, built more on arrogance (and perhaps insecurity, though we need not go there), than they are on fact. It's as surprising as it is unfortunate that they should be made so frequently by students of science.

Chris Buckle  
U2 Cognitive Science

### ...AND MORE...

I am disturbed to see that the arrogance of science has once again reared its ugly head. After reading the uninformed "Artsies: A Bunch of Slackers?" I thought I would have my work cut out for me to vindicate the study of arts. However, the follow up Hyde Park, "Arts Courses are Easy" goes

a long way towards achieving this goal. Mr Lee's article highlights the central misunderstanding involved in science student arrogance; the assumption that the difficulty of a task speaks to its value. As he describes his experience in his biochemistry class we begin to see the cracks in the pure scientist's position. He writes, "I continued transcribing the words of our prof, knowing that every sentence he speaks has the potential to become an exam question. If you pause to think about what you're writing you're not going to be able to catch up." According to Mr Lee, the study of science is not about learning intellectually powerful ideas, it is about accepting the word of the professor on face value and then regurgitating it on an exam. This is much like memorizing passages from the bible and then quoting them dogmatically to support an uninformed opinion. Memorized knowledge may indeed be useful if all that one seeks to gain from a university education is a source of income. However, if one is at university for the intrinsic value of knowledge, it is clear that transcribing a professor's every word and not taking time to think about it is as useless as sitting down and learning the entire Montreal phone book by rote.

The study of science originated as a branch of the arts called natural philosophy. For most of science's intellectual existence it has been seen as a particular form of examining the human experience. Only in the last few centuries has humanity begun to forget the epistemological roots of scientific inquiry and in doing so we have been led to what is, arguably, the most ecologically catastrophic period humanity has ever seen. It is my ardent hope that the science students of McGill will not see this response as an attack on their method of understanding the world. However, it is essential that they remember that without the intellectual grounding provided by the arts, science would become an exercise in the collection meaningless observations, and the manipulation of entirely arbitrary symbols.

Ari Cratimer  
U1 Philosophy and Music Theory

### ...AND MORE!

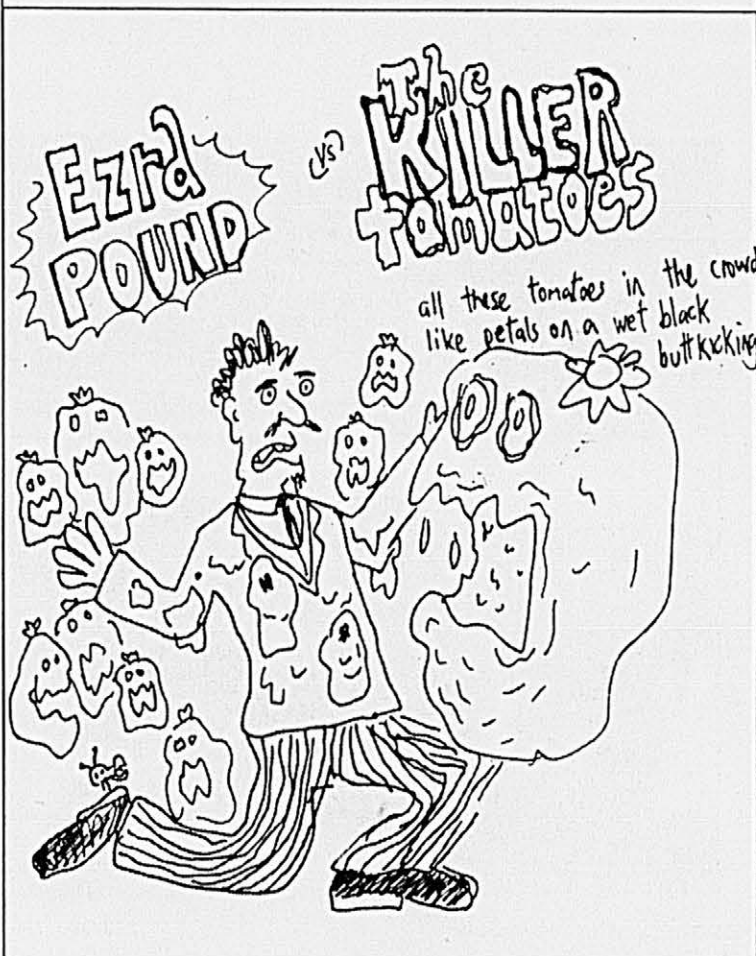
I'm asking myself why I'm bothering to reply to the Arts vs Science students debate in the Daily; it all seems kind of silly. This semester, I'm taking biology, history, chemistry, psychology, and linguistics. In all classes, my brain works very hard in different ways. It's a false dichotomy.

Politics, history, philosophy and other 'Arts' cannot ignore the impacts of Science in today's society. Science, on the other hand, does not occur in a political or historical vacuum. One example among many is how (pseudo?)science has helped to propagate racist and sexist beliefs. Organizations like BAITWorm, Pugwash, and many others are already exploring the connections. So maybe we can bicker less and focus more on how to integrate the two fields, to have a more holistic understanding of society's challenges.

Pauline Huang  
U1 Cognitive Neuroscience

Your letters are always welcome!  
Send them to [letters@mcgilldaily.com](mailto:letters@mcgilldaily.com)!

## TITANS OF LITERATURE BATTLE FAMOUS MOVIE MONSTERS by Steve Barker





# The World Wars and McGill

The contributions of McGill students and alumni during the First and Second World Wars were great. In World War I, two siege batteries of artillery were organized and largely officered by McGill men; hundreds of others joined the Universities Tank Battalion. Overall, more than 3,000 McGill students served in the fighting forces, representing over 60 per cent of all eligible graduates and undergraduates. The young McGill contingent suffered massive losses: 363 men fell in battle, and many more were wounded and injured for life.

By the time World War II broke out, McGill had produced far more graduates, meaning that the university's alumni could play an even more significant role in fighting for the allied cause. Most estimates peg the number of graduates who registered in the forces at 5,500. Over a thousand undergraduates joined the Canadian Officers' Training Corps, participating in drills three times each week in the Currie Gym before being sent to Europe and the Pacific. Once again, the global conflict had devastating consequences for McGill, as more than 300 students and graduates died in battle.

On the occasion of Remembrance Day, it is appropriate to reflect on the service of these courageous McGill recruits who so captured the university's attention and concern; the following excerpts from the Daily's archives give some indication of the atmosphere on campus during both world wars.

## OCTOBER, 1914

MCGILL DAILY.

### STRENUOUS SKIRMISHING SATURDAY MCGILL MILITARY MEN ON MOUNTAIN

About Two Hundred Men Turned Out for the Saturday Afternoon Hike—New Platoon Formation Tried—Storm Westmount with Sections Extended—Enthusiasm and Lack of Training Conspicuous

LIEUTENANTS AND SERGEANTS NEEDED FOR BATTALION

C.O.T.C. and Battalion will be Help to Each Other—Will be a Source from which Militia Regiments may Draw Officers in the Future

## NOVEMBER, 1918

EDITORIAL:  
THE DAWN OF PEACE

Peace at last. After almost four and a half years of such a struggle as the world has never before experienced, we are again to taste of peace.

Peace, and what a dearly purchased peace. If but that the lives which have been sacrificed in the bringing about of the peace which now dawns could be given back -- but they cannot. That which is purchased at little or no cost can be of but slight value, and if we are so to estimate our gain from this war -- that is, an ensured peace -- how precious indeed we must count it. Our sons, brothers and comrades have made the supreme sacrifice, paid the greatest price in laying down their lives that we may live. "Greater love hath no man than this, that he lay down his life for his friend."

And now the future -- a future of peace

ensured -- lies before us. What is the obligation which faces those of us who are spared to witness the dawn of a new era? The answer, none, if not to so avail ourselves of our vast opportunities that we may be capable of doing the utmost in establishing a happier, more just and more righteous world.

Surely the obligation is obvious. If we have not been called upon to lay our lives upon the altar of patriotism and righteousness in the way in which our comrades who have fallen upon the field of battle have, it is surely only because we have been spared for the performance of a different kind of service.

Our duty is therefore clear. In the days and years of peace which are to follow, we must surely dishonour the memory of those who have fought so gallantly within the past four years, sacrificed their all, unless we conscientiously serve in whatever may be the capacity to the very best of our ability.

COMPILED BY BEN ERRETT & SIMON RABINOVITCH

## MAY, 1945

### THE SERVICE RECORD

#### On V-E Day, McGill Was Justly Proud

(These figures, which are correct as of approximately V-E Day, May 9th, were kindly furnished by Mr. R. C. Fetherstonehaugh, custodian for the University and the Graduates' Society of McGill's War Records.)

5,383 students, past students, graduates, and staff members of the University enlisted in the active services of Canada, the United States, and other United Nations. Of this total...

278 were from Macdonald College;

121 were active members of the teaching staff of the University;

594 were enrolled in the forces of the United States;

310 were women;

1,262 had been students of the University at or since the outbreak of war, and had interrupted their courses in order to volunteer for active service.

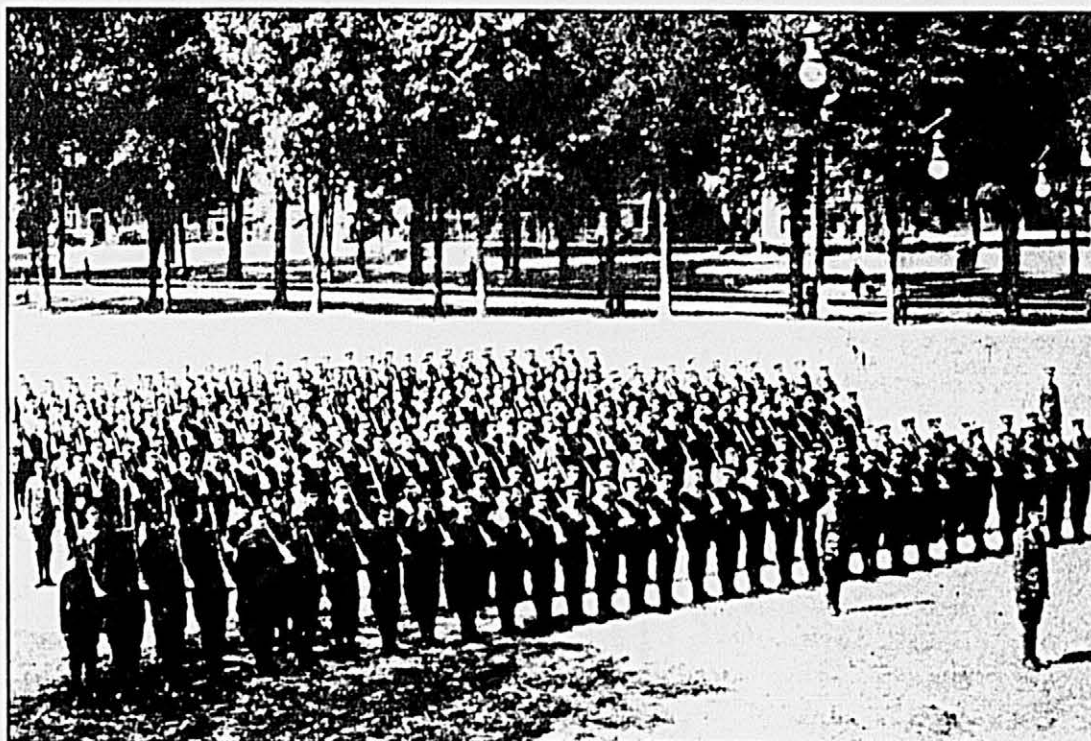
278 of the total were casualties, listed as killed or missing on active duty.

51 were prisoners of war.

311 had been decorated for outstanding service; among these awards were 21 different British decorations and 13 foreign, the latter including American, French, Czech, Belgian, and Polish.

Altogether, including reserve army duty and special civilian wartime appointments, 6,219 men and women of McGill had served their country and their university in time of war.

## AUGUST, 1915



No. 2 University Company training on lower field



OCTOBER,  
1940**PRINCIPAL WILL INAUGURATE  
WAR TRAINING FOR WOMEN  
AT MASS MEETING TODAY**

ASSEMBLE AT 6.15

R.Y.C. Assembly Hall Common  
for Gathering

## OUTLINE PROGRAM

Four Hours Training Per  
Week to Be  
GivenJANUARY,  
1945

## EDITORIAL:

## MCGILL'S MILITARY NOTEBOOK

"These officers have completed in various capacities numerous operations against the enemy in the course of which they have invariably displayed the utmost fortitude, courage and devotion to duty." Less than a week ago this citation covered the award of the Distinguished Flying Cross to a group of officers of the Royal Canadian Air Force, including Flight Lieutenant James David Mitchell who, from 1937 to 1940 was a student, first in science, and then in engineering at McGill. He trained at Regina, Saskatchewan, received his wings at Mossbank, Saskatchewan, completed his training at Rivers, Manitoba, and went overseas in December 1941. For three years he served with the Bomber Command of the Royal Air Force in England; six weeks ago he returned to Canada and was posted to duty with the Royal Canadian Air Force in Montreal. He was the thirty-ninth McGill man to be awarded the Distinguished Flying Cross in the present war.

Even yet, it is perhaps hardly realized how important a contribution to the success of the Royal Canadian Air Force the universities of the country have made.

Before the outbreak of the war, McGill men were already preparing for their part, a few in the R.C.A.F. (Permanent Force); more in the reserve squadrons of the fighters and bombers which were mobilized immediately when war came in 1939.

Great credit has fallen upon McGill from the services in the R.C.A.F. of such officers as Air Vice-Marshal, A. J. N. Cowley, C.B.E. (B.Sc. '10); Air Vice-Marshal Alan Ferrier, C.B. (B.Sc. '20); and Air Vice-Marshal Frank McGill (Arts 1911-13), as versatile a quarterback, hockey forward, and swimming star as McGill has ever known.

But the glory that is now the University's share in heritage of the R.C.A.F. derives from the services of McGill men in the air.

As early as the Battle of Britain in 1940 the record began. There were McGill men upon whose valor and devotion to duty the fate of civilization rested at that time. In the McGill University War Records their names have been set down. Among them were: Pilot Officer Paul Garicheliere, a past student in arts who was killed in the blazing action fought over southern England on August 16; Flying Officer (late Squadron Leader G. P. Christie, D.F.C. and Bar, a past student in science who was killed in a flying accident at Dorval in 1942; Flying Officer (now Wing Commander) P. B. Pitcher, (B.A. '35, B.C.L. '38); Flying Officer (now Wing Commander) A. D. Nesbitt, D.F.C., (B.Eng. '33); Flying Officer (now Group Captain) G. R. McGregor, O.B.E., D.F.C.; Squadron Leader (now Group Captain) R. H. Foss, (B.Sc. '22); Flight Lieutenant (now Captain) V. B. Corbett, D.F.C., (B.C.L. '36), who was wounded in the critical stage of the battle on August 31; and Flying Officer W. P. Sprenger, (B.A. '31, B.C.L. '34), who survived when shot down over Kent on August 31, but was killed in the crash of his fighter plane at Loch Lomond, Scotland, on November 26, 1940.

These men were among the Pioneers of McGill's Forces in the air. Hundreds have followed the course they set and have flown beyond the horizons they knew to objectives they hardly dreamed about. One hundred and forty-four in all have been killed in air operations or are at present missing; 23 are prisoners of war in Germany, and one is a prisoner of war in Japan. In the words of the citation with which this column begins, these officers, too, in their various capacities completed their mission against the enemy with the "utmost fortitude, courage, and devotion to duty."

EDITORIAL:  
THE STUDENT AND THE WAR

The effect of the war on the student is seldom appreciated to its full extent. To the mind of the professor, he doubtless seems little changed, and the only outward effect is the comparative emptiness of the classrooms. Otherwise, they, to all appearances, are almost as usual. He pays almost as much attention to lectures as he ever did, The Daily appears regularly, and the numerous minor clubs meet at regular intervals. The effect of war conditions is, however, very great. Careful inquiry would reveal the fact that few students are spared the trials of a college existence in war time.

A certain professor admitted the other day that the only way he could

keep his nerve these days was by reading detective stories, but a student cannot spend many evenings in this way. He must continue to concentrate on his studies under all conditions, or fail, for, in many cases, there is no second chance. If he loses a year, his college days are ended. Only those who have themselves been students during a war can realize how hard it is to concentrate under such conditions, and nobody, but those who have been students during this war, can fully realize the effect it has had on a student's life. Every month, more of his comrades are leaving for the front, while he himself feels bound to stick at his studies, for a time at least. His reasons are sufficient to convince him (and the government) that he is justified in taking this course. Added to

this is the constant apprehension for friends and relations serving in France. This dread is, of course, universal, and hangs like a cloud over everyone, but the student has nothing to take his mind off his troubles. Most people can partially relieve the strain in amusement, but the student has nothing to take his mind off his troubles. Most people can partially relieve the strain in amusement, but the student must nightly pore over his books, and often, he finds his mind wandering to far lands and well remembered faces, and then his mind is clouded with doubt. It seems unreasonable to suppose that examination standards should be lowered at this time, and yet, some consideration should be made for war conditions.

MARCH,  
1918OCTOBER,  
1945EDITORIAL:  
UNITED WE STAND!

Many words have been spoken and written about Canada's future, now that the war is over. Let us never forget that a great part of the responsibility of shaping that future is in the hands of the universities. During the war years, men and women left the lecture rooms of college, left behind an unfinished, barely begun career, and went to fight Canada's battles. Others again, stayed on and absorbed a maximum of knowledge and experience in the rigidly controlled wartime universities, in order to be ready for the day when the splinters of war must be swept aside for a new and better start.

Now the time has come for the universities throughout this country, and throughout this tattered world, to show their greatest strength. The men and women have come back from the battle fields, back to the life they once began. Others have grown up and left their school days behind. We are all together now and we must think the thoughts and lead the life that will one day make the Canada of tomorrow... the responsibility is ours now!

It may be said, that it is up to our teachers to shape us into the men and women that will make the future. That is only true in part: really, it is up to us. Students all over the world and particularly in Canada, where the past is short and the future promising, must unite in the spirit of freedom and progress. Here at McGill, we can make a start by bringing all our different groups, be they racial, religious or formed by virtue of background and experience, together in the spirit of college life and universal fraternity. We once had a college spirit... it gave way to wartime regulations. But now it will come back. When we have re-created the past, let us add to it the spirit of the future, the spirit of friendship, decency and understanding, and we will have a college spirit that will be constructive as well as a just source of pride.

On this note, let us begin the first post-war session of McGill, and then we will never fail in the task which is ours... United We Stand!

OCTOBER,  
1914**MCGILL MEN  
ARE TO FORM  
A REGIMENT**The Graduates' Society and  
the Council Have So  
DecidedAN OPPORTUNITY OF A  
LIFETIMEThe Students Demonstrate Prac-  
tical Loyalty to the  
Great EmpireOCTOBER,  
1939

McGill Daily

Vol. XLV, No. 1

MONTREAL, MONDAY, OCTOBER 9, 1939

PRICE TWO CENTS

UNIVERSITY ASSISTS CANADIAN WAR EFFORT



While W.E. Gladstone was doing the snowbird thing down in Florida one cold winter, he had a revelation. American politics, based on a two-party system, was vulnerable to squabbles over votes when elections were close. The Americans would start up legal procedures anytime the difference was a couple of thousand votes. Gladstone, with an appreciation of his time at school in Montreal and dealing with Daily editorial board meetings, decided to propose the creation of an electoral college. This would ensure that arguments over votes would not drag out and while the winners might not always have the popular vote, at least they would have a clear mandate to govern. Gladstone returned to Canada to see his proposals soon adopted and he rested easy in the knowledge that Americans would never be caught in post-election arguments over who really won.



## THE DAILY CRYPTIC

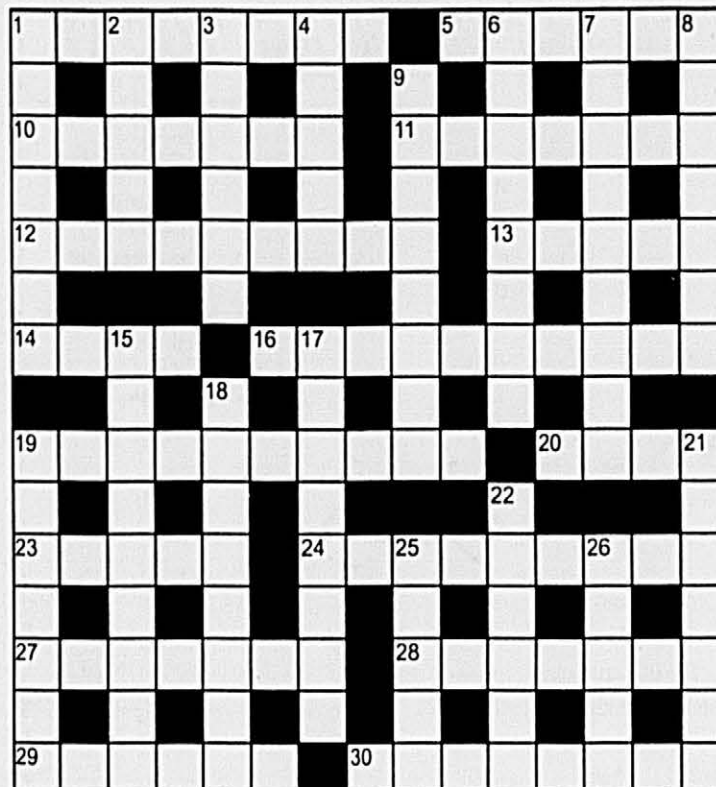
by Matt Davison  
The McGill Daily

### ACROSS

1. Seafood entrée from four states (8)
5. Runs past southern hills (6)
10. Number still written in pen (7)
11. Cosmonaut enthusiastic -orbit 3/4 completed (7)
12. Republicans are not receptive to Democratic sponsor (9)
13. Figure of speech in report retracted right away (5)
14. Quiet street in which outfielder dwells (4)
16. Superior beings from Mars create havoc (6,4)
19. Braced by incentive, a heathen spreads ideas (10)
20. Carry fifth of booze into tavern (4)
23. Bust revealed by undoing clothing-frontal nudity (3,2)
24. Counterfeit copies made by friend of some church leaders (9)
27. More eccentric characters from Detroit (7)
28. Fool a clumsy oaf, getting a bit of money for large radio (7)
29. Strand is a sandy expanse (6)
30. A muscle stimulant produces a heavenly body (8)

### Down

1. Becomes a partner, in a way, in speaker's functions (7)
2. Was Satan given a boost? (5)
3. He painted "Mother Spinning Yarn" (3,3)
4. Recitation of Frost poem (5)
6. The girls traveling in barges (8)
7. Attendant gets out of burning rectory (9)
8. Subsequently, 500 ousted from Red Square; ... (7)
9. ... disturbed, a soldier said, "Leader of Soviets must be eliminated." (8)
15. Low comments from Ranger's friend, upset when captured by enemies (9)
17. Dilettantes in a rut-same problem (8)
18. Junior to assume a relative is more chic (8)
19. Showed off awesome, excellent interior to apartment (7)
21. Rush around Los Angeles airport, not nervous (7)
22. Skilled player embodies style in beginning of play (3,3)
25. One TV network describes foremost of modern missiles (5)
26. Picasso starts to paint abstracts, but loses objectivity (5)



### THURSDAY, NOVEMBER 9

Holocaust Education Day. Hillel House, 3460 Stanley St., 6 pm.

"MORE THAN GODOT": Shorter Plays by Samuel Beckett. McGill Mainstage presents a series of plays by playwright Beckett. Moyse Hall, Arts Building, 853 Sherbrooke St. W., 8 pm. Contact the English Department Office or 398-6070 for tickets or information.

### FRIDAY, NOVEMBER 10

"Arab World... To Where?" - lecture by Dr. Hussein Hassouna, Arab League Ambassador to the UN. Concordia Hall Building Rm. H-110, 1455 de Maisonneuve, 8 pm.

"What is on the plate?" - Dr. David Magnus of the University of Pennsylvania addresses ethical and social dimensions of the genetically modified food debate. New Chancellor Day Hall, 3644 Peel St., Rm. 201, 4:00-5:30 pm.

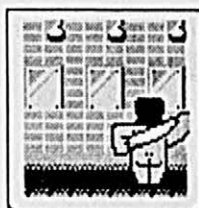
"MORE THAN GODOT" See Nov. 9.

### SATURDAY, NOVEMBER 11

Remembrance Day demo in solidarity with the people of Iraq. Meet at McGill's Roddick Gates on Sherbrooke at 1 pm.

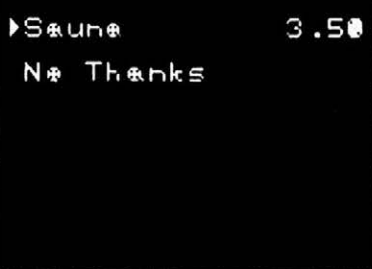
"Recent Discoveries at Saqqara" with University of Warsaw Egyptologist Dr. Karol

## WHERE IT'S @ Old School Nintendo Fans Unite!



Pop's  
Health  
Club

ALEX was very uptight and  
the sauna was so relaxing.



BY BRIE O'KEEFE  
The McGill Daily

Deep in the dark intestines of the internet, far far away, lives a site that the old school video game geeks don't want you to know about. Directions: endeneu.com, click the link to fun stuff, and then click the link entitled "The codes Nintendo doesn't want you to know about" and a whole new world will unfurl before you.

Apparently the people who created the original Nintendo videogames were

sicker and freakier than we had thought. The original staple games, *Zelda*, *Double Dragon*, *River Ransom* and *Metroid* all have naked versions involving lewd come-ons including the age-old "Do you like Gladiator movies?" or "Let's play the money-making game."

We have included still which showcase some of the lewder moments from these games. For more information on how to get some good old nekkid Nintendo for yourself, follow the above links and the codes will be there for your perusal.

Mysliwiec. Birks Building, 3520 University, 2nd Floor, 7 pm.

"MORE THAN GODOT" See Nov. 9.

### MONDAY, NOVEMBER 13

"Two Parties or Social Justice? A Case for Political Choice in Elections" with former NDP leader Ed Broadbent discussing the future of the Canadian political landscape. Shatner ballroom, 12 pm.

### TUESDAY, NOVEMBER 14

"Contemplation and Meditation: Buddhist and Christian Monastic Practices" with Dr. Fabrice Blée. Birks Building, 3520 University, Rm. 001, 1:00-2:30 pm. Contact Victor Hori at 398-1347 for more info.

### WEDNESDAY, NOVEMBER 15

SSMU Open Meeting. All are welcome. Express your concerns to the SSMU Executive. 1:30-3:30, Shatner 302.

Michel Chossudovsky of Ottawa University delivers a lecture entitled "Globalization, Free Trade, and the American Empire." Adams auditorium, 7 pm.

Council of Canadians demo for health care. South side of Cremazie Metro, 12 pm.

Dyke Days. Events in the Women's Union space in Shatner all day, continuing to the 17th.

"MORE THAN GODOT" See Nov. 9.

Send your events to [events@mcgill-daily.com](mailto:events@mcgill-daily.com)

The Daily will hold an election today at 5:30 for online editor. All staff are encouraged to come and vote.

You must be staff to run. If you're interested, come down to our office in Shatner B-03, and talk to an editor.

\* Staff is anyone who has contributed 6 articles, 6 photographs, 12 hours of production, or any combination thereof.

## MONDAY'S SOLUTION





# Czech Out This Opera!

*Leos Janáček's Katya Kabanova flows gracefully in nuanced Montreal production*

By LIAM MORAN  
Culture Writer

The true success of Czech composer Leos Janáček's opera *Katya Kabanova* is its ability to evoke a psyche; from start to finish the audience feels the weight of the dilemmas of its title character musically, dramatically and experientially. So too was the success of this month's production at Opera de Montreal: there was not a moment without theatrical nuance, yet the entire show flowed gracefully, never abandoning its central ideas from start to finish.

The basic plot (based on the Ostrovsky play *The Storm*), unlike most operas, is quite simple: the title character is melancholic, falls in love, spends a night with her lover, all while her husband is away (she is married, of course). When he returns, guilt overwhelms her, she confesses her sins and commits suicide.

There are certainly details that fill out the drama's skeleton, but its direction is simple, stemming from a single action of the central character. Thus the composer's task was not to enhance a great story, but to draw upon the symbolic complexity of a sparsely simple one.

While the compositional style is elaborate musically, it is simple dramatically: the music is *Katya*. It incorporates moments of great romantic tenderness and beauty as well as frantic, desperate irresolution. Just when a musical idea is introduced and briefly explored, it is overtaken by another. The composer never settles into any particular style or idiom, but demands constant attention and follows the dramatic scheme to the letter. It is this schizophrenic texture that permits the listener to sympathize with *Katya* so deeply. While the plot itself is so simple, the evolving tragedy of the central character always keeps the listener engaged.

The evocative power of the production is escalated by the set design of Andre Barbe (who has designed sets for Opera McGill). Forming the centrepiece of all three acts is a vast wooden arc, like an inverted dome, creating a central rake and curving upwards on both sides. Different pieces are set behind it, both for indoor and outdoor scenes. The result is a stage on which normal events transpire, but in a state and visual manner that makes them

appear out of joint. As the drama unfolds, the presence of the rake magnifies *Katya's* state of psychological imprisonment, as does the ever-rising Volga, the even-

in Czech (which is notoriously difficult among singers) and captures the ambivalence of his character through dramatic conviction as well as vocal

writing. The evening's other noteworthy performer was Russian bass Mikhail Krutikov. Though his role is small, his comic relief is always richly sung, thoughtfully delivered and well received.

On the podium, Scottish conductor Stewart Robinson kept the whole thing together. The orchestra sputtered and hesitated during the opening prelude, but soon found its place in the drama, making Janáček's musical language their own.

*Katya Kabanova* is not for the musically unadventurous, nor is it for those who go to the opera expecting to be what director Jonathan Miller calls "visual tourists." But it is an alluring, evocative and moving opera. Though it may sound technically demanding for the listener, the Opera de Montreal production has such diverse appeal that any person willing to try new things will not be disappointed.

*du Maurier sponsors a programme where students under the age of 35 can buy par-terre seats for all productions for \$20.*



At the centre of the drama, vocal highlights include Oksana Krovyska and Alan Glassman, portraying the lovers. A native of New York, Glassman seems at ease singing

Glassman looks down colouring.

At the centre of the drama, vocal highlights include Oksana Krovyska and Alan Glassman, portraying the lovers. A native of New York, Glassman seems at ease singing

Krovyska is arresting in her solo scenes, moving seamlessly from one dramatic peak to another, never once losing her character in spite of the phenomenally difficult vocal

## Film Screen Makes Rotten Canvas

*Francisco Goya's life poorly portrayed in new, overly-stylized film*

By SARAH LAZAROVIC  
Culture Writer

*Goya in Bordeaux* condenses a lifetime to 102 minutes. Of course, it would be wonderful if we had only to relinquish 102 minutes of our time to understand the life and times of the genius, epic painter Francisco Goya.

Alas, Carlos Saura's film is nothing more than a series of tableaux, linked together with hammy dialogue and punctuated with a melodramatic orchestral score that, if it could speak, would say, "Watch Goya experience this emotional period in history and emote accordingly."

Goya the artist was an enigmatic figure. Considered one of the greatest painters of all time, he was prolific, complex and very conscious of the rapidly changing world around him. He lived from 1746 to 1828, and therefore both witnessed and took part in a period of great change in Spanish history. He was romantically involved with the Duchess of Alba, the wealthiest woman in Spain and a film-worthy personality in her own right, but had many other lovers and many children. A cryptic disease left him deaf at age 46. At the end of his life, he was exiled in Bordeaux with his last lover, Leocadia Zorrilla. Seemingly perfect screen-fodder?

Sadly, the film doesn't focus on the forces that made Goya the figure he was. Instead, it is content to create a stylized dialogue in which an aging Goya recounts his life to his twelve-year old daughter, Rosario. Certainly Goya is haunted by his own emotions, his fascination with the imagination, but it doesn't make for an engaging film at all.

For a bit of cadmium-yellow at the end of a never-ending-burnt-sienna tunnel, the film is raised from the level of fairly worthless to almost redeemable by Vittorio Storaro's warm and detailed cinematography. Given that 90% of the film was shot on a studio set, Storaro had to pull vibrant images from a very manufactured arena. He painstakingly recreates many of Goya's works, in an effort to recapture the warm colors that Goya believed came out specifically at night. Storaro also uses myriad lighting tricks to bedazzle the viewer. Goya is constantly walking down long corridors and behind hazy, transparent screens. Is this supposed to evoke something important, or is it merely a few well-placed brushstrokes that still cannot salvage a badly-flawed little painting?

Actors play second fiddle to 'artistic vision' in this artsy flick. Nonetheless, for the most



part they perform adequately well, sometimes even emerging from the two-dimensional surface of the film. Particularly good are the young Goya (Jose Coronado) and the Duchess of Alba (Maribel Verdu).

After *Tango*, director Carlos Saura's last filmmaking endeavour, it should have been evident that Saura is a champion of the School of Slow Cinema. You could run to the Prado and back and he'd still be holding the same shot. Which begs the question; if you

could run to the Prado and back, why the hell would you sit through 102 minutes of uninspired, boring, shlocky, art-attempting-to-recreate-life, pseudo-history-channel/made-for-tv-movie crap?

Poor Goya. After living such a rich life, and recording his own world in such a skillful and pioneering manner, he shouldn't have to suffer this cinematic travesty. But, such is Art.

*Goya opens at Cinema Du Parc tomorrow and runs all November.*



Boy, oh boy, oh Goya! A portrait of the artist too artsy for local arthouse Cinema du Parc says Culture critic Sarah Lazarovic



# Rancid Performance Too Fresh

*Punk band displays a suprisingly polite edge at Metropolis*

BY JASON REHEL  
Culture Reporter

After going 12 rounds with punk junkies Rancid on the evening of November 5, I found it difficult to reflect on anything. If you were unsure as to whether they were heavy-weights of punk before, wonder no more: they weighed in hard at Metropolis.

The sold-out show also offered inspired performances by new-comers The Distillers and veterans AFI. AFI was especially hardcore, with lead man Davey Havok putting on a show which wrenched the crowd into a frenzy, only to give way to Rancid's finely-tuned punk rock antics.

Pulling from a wide selection of older tracks ("Rats in the Hallway" and "Salvation" among others) as well as a nice run-through of a few of the more notable tracks from the new LP, ("Antennas" and "Black Derby Jacket"), Rancid's set was full of energy and hate



*A montage of photos from Rancid's November 5 concert in Montreal*

and a general sense of being pissed off, but something was blatantly missing.

I spent most of the show in or near the pit (one deep cut to my arm to prove it), but the vicinity of mosh-heaven was noticeably mild on the whole. One guy wandered past me yelling at the top of his lungs, "Regardons-nous, Nous sommes Rancid!!! Nous sommes des punks millionnaires!!!" I must admit, this took some of the edge off the whole thing.

What was more, I hadn't realized this, but the show was all-ages. I'm not sure if this was a Metropolis decision or a Rancid management decision, but clearly ten-year-olds don't have a place in a Rancid pit (I almost smooshed one). Beyond that, the beer was over-priced (no surprise there), the band complied with Metropolis management when asked to push back the crowd, and stopped the show for 3 minutes while a barricade was repaired. All just very un-punk.

Combine all of this with Metropolis' new non-smoking policy, and the transgression and protest of punk seemed to be all but lost in the smoke and mirrors of a commercial tour by a very commercial band. I don't even smoke, but that's not the point. The colonization of the fringe seems to be complete. Even Rancid's new album, a supposed independent effort on their Hellcat label, is being distributed by industry giant Epitaph.

After paying four dollars for a bottle of PC water, I aimed for the stage with my bottle of water during the band's one-song encore: "Ruby Soho." Then I took aim with an elbow and bowled over a thirteen-year old girl with blue hair. Then, grasping at my pocket in horror, I reached in, only to (in great relief) retrieve my credit card.

Hey, but the music is still a lot of fun and there's nothing like the freezing cold air on your sweaty skin as you leave a punk show in Montreal.

# Bear Left and You'll Be All Right

*A fun, folky time is had by all at intimate evening behind the Yellow Door*

BY OLIVIA POJAR  
Culture Reporter

"This one day I saw this blind man and I was staring at him... which wasn't very nice because he couldn't stare back. And I didn't really know how I felt about that... so I wrote a song about it."

And thus began the Bearleft concert at the Yellow Door on Saturday night. The quote, spoken by opener Josh Kroo, set an informal and honest mood that prevailed throughout the evening. Then again, it's kind of hard for any act to be formal in the setting of the Yellow Door. Complete with "outboard plumbing" and a very intimate atmosphere, it was a perfect environment for a highly enjoyable night of folk music.

The basement coffee house was filled to capacity; great for the Yellow Door and the band... but not so great for those of us sitting too close to the band. Yes, it's all fun and games until Olivia gets poked in the eye by a bass bow.

But minor indiscretions aside, Saturday night was wonderful. Opening for Bearleft was the aforementioned Kroo. While it was unfortunately quite obvious that it was his

debut performance, he still managed to win the audience over with his honesty and ability to improvise. Minor chord slips and rather large forgetful episodes were smoothed over by audience participation. Kroo may have

been unpolished, but his enthusiasm and the ever-present charm of a boy with a guitar made up for his faults.

Now, if there's one thing I enjoy more than a boy with a guitar, it's Howie Kislowicz with a guitar. And

Matt Wiviott with a bass... and Shai Korman with a drum.

In other words, I was highly impressed with this unlikely threesome who form Bearleft. The bass, guitar, and drum sound surprisingly good

together creating melodic, funky folk that finally got that damn car-ad jingle out of my head.

They opened with the song Oliver and continued on to play many more great songs, some containing small tributes to The Backstreet Boys, Paul Simon, and Ani DiFranco. For me, the highlight of the evening would have to be a tie between their folk cover of "Ice Ice Baby" by Vanilla Ice and the song "The Brick House" dedicated to their religious studies professor.

As for their history as a band, there's nothing I can write. Lured to their website under false hopes of finding a biography, I was instead faced with random pictures and cartoon bears engaging in questionable acts. So I cannot say much more about Bearleft other than the fact that they are playing with Pigeon-hole on November 16th at Le Swimming and that Susan Krashinsky thinks they are really good... and she's an evil, bitter journalist who doesn't like anything. So go to the show and support your local McGill folk stars.

Want to find out more about Bearleft? (And bear...porn?) Check out their website: [www.geocities.com/bearleftband](http://www.geocities.com/bearleftband)



*Not unlike a visit to the dentist*



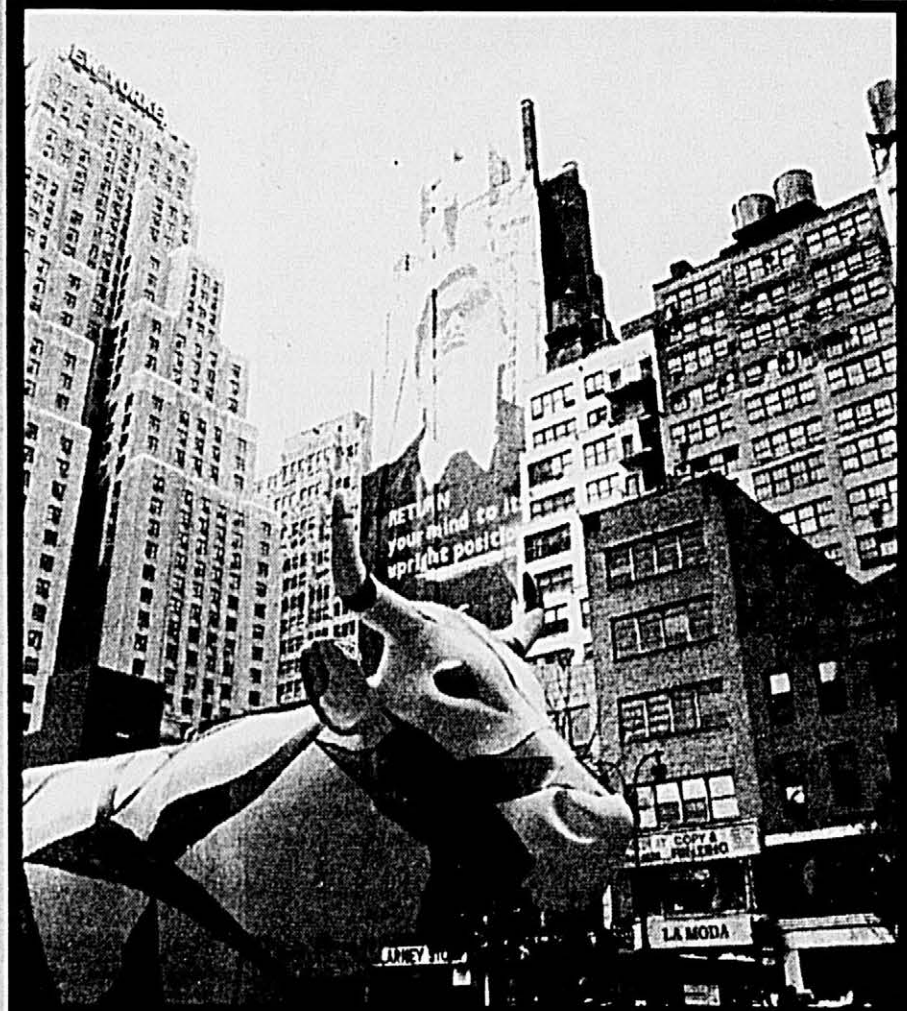
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BY SULLY THE CAT • OCTOBER 2000

Off the Darkroom Floor by Pierre-Alain Parfond



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# Yeats Held Over at Blizzarts

*One-man play, The Two Trees, plays four more nights at eight*

by JASON REHEL  
Culture Writer

Passionate students of poetry are necessarily quasi-necrophiles. It goes without saying that one of the main fetishes of students of English everywhere is the enticing and forlorn biography of a wondrous, yet sadly dead poet. Playing on just that fetish, and the widespread love for the poetry of William Butler Yeats, Infnitheatre has provided a space where "Willy" might be reincarnated for an hour or so.

Throughout the course of the one-man narrative which seamlessly recounts the trials, loves and politics of Yeats' life, Daniel Richard Giverin (actor, playwright), Brett Watson and Robin A. Paterson (co-directors) are able to create an exquisitely intimate portrait of the human heart.

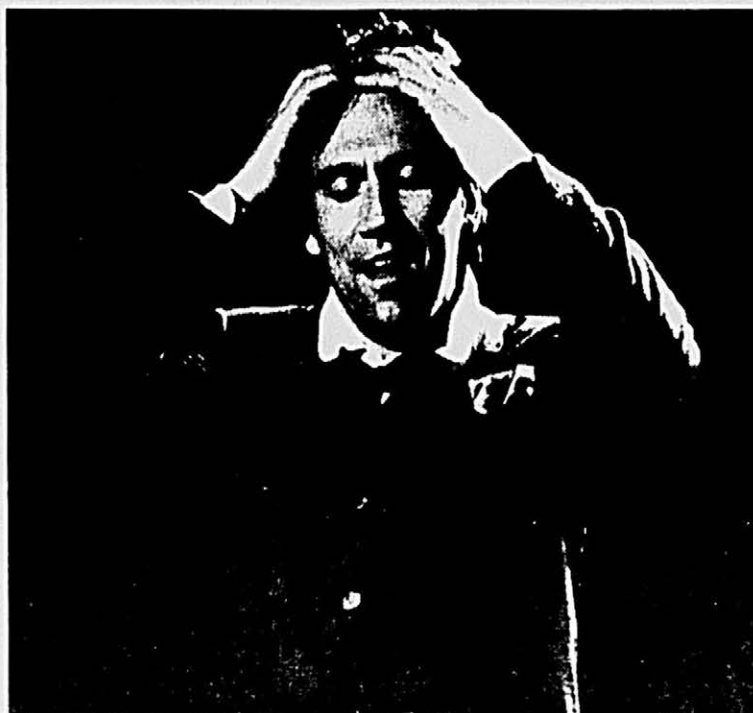
*The Two Trees*, as they have titled their solo, one-act offering, glimpses through the keyholes of early European modernism, as well as Irish political strife and traditional myths, to reveal the intricacies of Yeats' poetry and its brilliant oral qualities. Giverin, who has studied at both the Royal Academy of Dramatic Arts and The London Shakespeare Studio, has graced the stage at both the Centaur and Place des Arts. The co-directors' credits include acting credits for Watson at Centaur and production design credits for Paterson from all over North America. Together they combine

Giverin's delicate nuancing of Yeats' poetry with clever and insightful property movements to create a space of intimacy between audience and actor. In this space Giverin's performance gives Yeats' texts three dimensions, combining biographical information with interludes of poetry to ultimately hold the audience captive in the poet's own "mystic truths" about his struggles with politics, poetry and Maud Gonne.

Both the playwright and the directors display an awareness of Yeats' profound relationship with the occult. This is evoked in the direction of Giverin's performance, as well as in the lighting and music employed. The lighting is both unobtrusive and quietly reflective on the course of the narrative. The use of the extinguished candle to draw Giverin's performance to a close plays on the audience's idea of Yeats' momentary resurrection.

The music of traditional Irish origins comes to fruition when fused with the diegetic and extraordinarily moving fiddle solo, which is interspersed at a key junction of Yeats' rejection by Gonne. As the spotlight follows Giverin to a fiddle case up-stage, our sense of the solitary Yeats is compounded. Drawing on the traditional Irish history and myth Yeats recounts, the group is able to infuse Yeats' character with both the profound need he exhibited for Irish national acceptance and the need for the "true" romantic love of Maud Gonne.

Yeats' relations with Gonne offer the axes



*I am a tree: Yeats meets Stanislavski*

upon which the major dramatic action of *The Two Trees* turns. Without access to another player Giverin is instead provided with empty picture frames, which he hangs systematically at key points in the narrative descriptions. These frames are hung to face the crowd and in the process frame our view of Yeats/narrator and his view of us. But also these frames appear to frame Yeats' thoughts of various characters in his narratives (John O'Leary and Gonne,) who are not present but who he

outlines in his dialogue with us. The sense of a conversational narrative between narrator/poet and audience is further enhanced by this technique. Encouraged by these efforts at intimacy, the audience's reactions to the humour/sorrow of Yeats' humiliations in front of Gonne are pronounced and seem to become part of the text even for Giverin. It would be going a step too far to call this "interactive theatre," but clearly Giverin's hour-plus narrative proposal cannot be seen

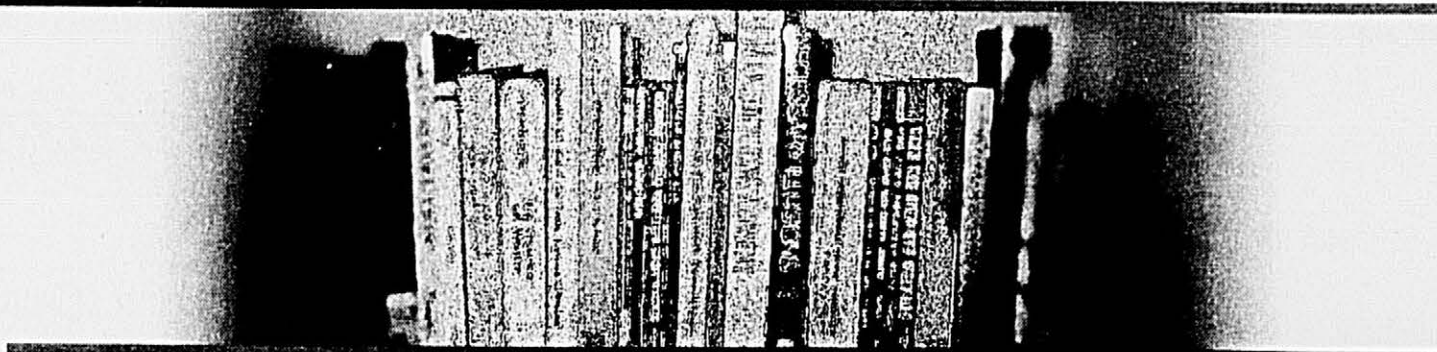
as merely an extended soliloquy.

Nowhere is it more evident, that this script is not merely a vehicle for recitation, than in the choice and placement of the excerpts of poetry themselves. The best example of this is when Giverin juxtaposes one of Gonne's first rejections of Yeats with the lines of "When You Are Old." Perhaps the greatest triumph of Giverin's work as a playwright here is his ability to engage the poetry of Yeats and place it back into the human context from which it came. Kudos go to the whole group for attempting and succeeding at the difficult task of animating the poetry of 100 years past, because when done well, the power of literature is never so evident as when spoken aloud.

This veteran trio of actor and directors offers and delivers an amazing use of the Infnitheatre space, playing on both the intimacy and conversational nature of the layout. In doing so, Giverin, Watson and Paterson are able to involve us emotionally (and physically) with the poetry and love object of William Butler Yeats. My fetish lives on.

*The Two Trees is held over with four performances this weekend Thursday to Saturday - 8pm and Sunday - 7pm. Call the Box Office (Blizzarts 3956a St. Laurent Blvd.) at 987-1774 ext. 104 for more information. Tickets are \$10 which includes a membership to Infnitheatre or \$5 for members.*

## the BOOKSHELF



### MUSIC AND SILENCE

by ROSE TREMAIN

A PUBLISHER; SEVERAL PAGES

What do we do when we feel as if we're losing everything? Do we deal with it, or is it in our nature to turn to escapism and run away from our problems?

It is perhaps in seeking the answer to these questions that one would find Rose Tremain's *Music and Silence* such a good read. In this novel, Tremain tells a story set in a time in history that depended upon an ideal of absolute perfection—the Renaissance—and reveals a world in which hopelessly broken people reach for something they can never attain, in the hopes of finding redemption.

Peter Claire is a lutenist in the Danish Royal Orchestra. Upon his arrival in Copenhagen, he expects a life of fortune and glory in the service of one of the most powerful monarchs in Europe. Instead he finds a broken kingdom, ruled by a weak and half-mad king, and an orchestra that

rehearses and plays in the frigid air and darkness of the cellar.

More troubling for Claire is the king himself. King Christian IV is an emotional basket case whose domestic affairs and personal life are in a total shambles. Denmark is going bankrupt from the loss of a catastrophic war with the Catholic League, and his wife Kirsten is cheating on him on a regular basis. King Christian uses Claire as a guardian angel, to watch over him and listen to his drunken ramblings.

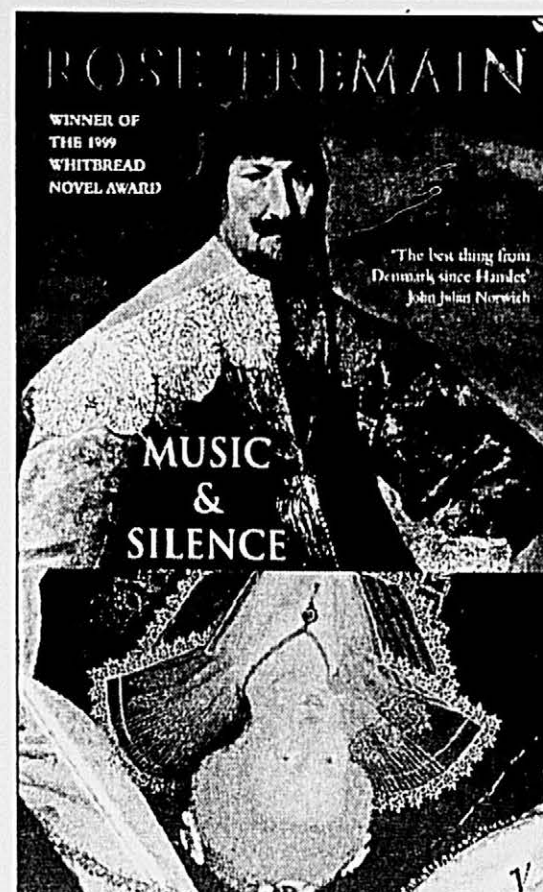
King Christian responds to his troubles by insisting on order, exemplified by his love of music. "This is what I always ask of music—to restore the thread to me," he claims, "Order. That is what we long for, in our innermost souls. An order that mirrors Plato's Celestial Harmonies: a corrective to the silent chaos that inhabits every human breast."

Claire's source of solace is Emilia, the maidservant of the "Almost-Queen" of Denmark. Through her beauty and gentle-

ness, Emilia personifies the ideal woman for Claire and it is apparent that the two will be miserable without each other.

Though it seems that this novel is nothing more than a love story, Tremain avoids the easy trap of falling into cheap sentiment and romanticism. The main characters are simply too hopeless to ever have a normal life, let alone pursue love. What's more, she makes them complex enough to earn the reader's interest and sympathy. Kirsten is the closest thing to an antagonist in this novel but one can't help feeling sorry for her at times.

*Music and Silence* is a beautifully written and well-researched novel. Rose Tremain successfully ties together an episodic story into a rumination on how one can make sense of a life that is beyond one's control, how we find order in the chaos of a disordered world. Above all, it is a novel of contrasts, of the co-existence of despair and hope, of selfishness and generosity, of love and of cruelty. If nothing else, it is, without a doubt, the very best book about a lutenist—that you'll ever have the pleasure to read. —David Podogorski





# Okey Dokey TokiDoki

"Sometimes" raw fish just isn't enough

BY JASON RAHEL  
The McGill Daily

O kay, sushi rookies, we've got just the place for you to begin your illustrious foreign cuisine careers here in Montreal: TokiDoki (Japanese for "Sometimes"). Not only that, but we here at The Daily believe that cuisine west of St. Urbain is worth covering, since yes, believe it or not, there are McGill students that habitate this vastly ignored side of this marvelous city.

George W. Bush might know fuzzy math, but The Daily knows fuzzy food when they taste it. TokiDoki, a relatively new haunt for lovers of Japanese delectables, combines an attractive minimalist, chic décor with mediocre food and exaggerated and cumbersome service. Our dedicated group of saki-swilling, tuna roll-stuffing chowmasters sampled a la carte, which is our recommended means of ordering here, since their main menu confused the hell out of even us seasoned veterans.

We began with soups. A fish stock came slightly underwarmed and a miso soup came as well, which was delightful. Let's be honest though, we're not here for the soup.

From the Sashimi section we tried the Hotate-gai (scallops), Sake Sockeye (sockeye salmon) and the Ebi (Shrimp). Although the salmon was somewhat bland, the shrimp was up to par and the scallops were delightful, if simple with sparse preparation.

We also sampled a few of the main staple rolls, both the California and spicy tuna, which were just ho-hum. They didn't knock our socks off, but they were satisfactory. Meanwhile, your restauranting heroes were having to contest with a) bad restaurant acoustics exacerbated by the crowd of five at the table 20 feet away that sounded like a Concordia Stingers pep rally; and b) at least three under-worked and eager to please servers were hovering over our every word and bite. Some might say that these are small quibbles, but sushi is meant to be savoured, which often leads to a lengthy meal, which means that conversation should be long-winded and unimpeded. Cumbersome service can result in as poor a meal experience as under-service. As well, the atmosphere around a sushi restaurant, in these reviewers' humble opinions, should try as hard as possible to be a real dining experience, not some grub-on-the-go experience like one would expect at a noodles restaurant or some such banality.

That said, your heroes continued their meal with samples from the more unique side of the TokiDoki menu, trying their Futo Maki (crabstick, shrimp, egg, Japanese squash spinach and cucumber) and Kamikaze Gokai-Maki, a Toki-Doki original (tuna, cucumber, tempura flakes and spicy sauce). The Futo was somewhat sweet

and interesting, but missing that "kicker" which its presentation seemed to imply. The Kamikaze, on the other hand, was one of the few pieces of sushi that delivered a unique blend of flavour and the original "kicker" of the TokiDoki spicy sauce.

TokiDoki, which opened this past July, offers a mainstream and unchallenging-sushi option for the unseasoned sushi con-



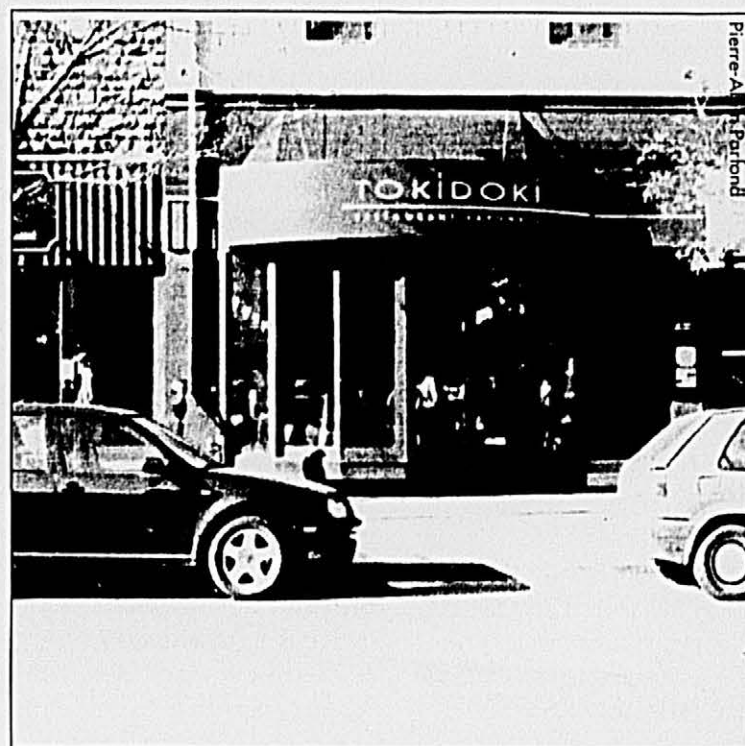
noisseur. It is solid, not ridiculously over-priced sushi which is prepared in an attractive manner and served well, if not almost too well. Our critiques may seem trivial, but hey, we didn't try everything, and maybe there are more interesting things on the menu and we just missed them.

On a further note regarding the service, we at The Daily like free stuff. However, we

found it somewhat unnerving when we were brought a "complementary fruit platter" upon the discovery that we were in fact reviewing the restaurant. Although the fruit was the perfect ending to our meal and certainly aided digestion, it was simply the culmination of what has been earlier described in this article as "over-servicing," such as not leaving us alone to just enjoy our meal. In the over-romanticized and rapid process of sushi becoming both Torontozed and clichéd at the same time, the Daily would point to TokiDoki as the perfect place for those homesick Torontonians to flock to in search of a reasonable Queen St. West facsimile. And hey, the restaurant is called "Sometimes"-you can't argue with that.

**TokiDoki:** 1809 Ste. Catherine St. West between St. Marc and St. Mathieu. Lunch: 11:30 to 2:30, dinner: 5:30-11pm, Monday to Friday. Weekends: dinner only. 935-1388 for reservations. \$10-20 "B" or 7/10

**Ratings system:** A excellent; B if you're nearby; C to be avoided; D not even for free.



Sushi: Not just a bunch of dead fish products anymore.

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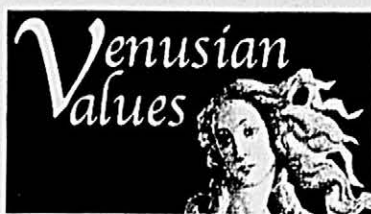
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THE MCGILL DAILY



# Keep it in the Bedroom

*Or at least undercover(s)*



By ANI DiNEEDLES  
The McGill Daily

Having sex in public places sounds like a very exciting thing to do. Right? Well, if you read various magazines that feature scantily-clad women and try to mix up their repetitive sex advice ("This Month's Shocking Secret: Men Like Oral Sex!") by applying fun seasonal themes, public sex is a big thrill that shouldn't be missed out. How appealing to think that you and your special friend are so hot for one another that you can't bear to wait until you are in more private quarters to start expressing your lust! Clearly, if you are not willing to strip down and go at it in the middle of a busy public thoroughfare, you are pathologically prudish and should join a convent. Or maybe not.

Here at McGill, opportunities for exhibitionists abound, what with the combination of alcohol, dark night spots and communal living. Anyone who frequents one of the variety of dimly-lit dance floors and bars that are populated by students looking to take a break from academia must be familiar with the sight of people moaning their way through what are essentially sex acts amidst their fellow revelers. This is very fun for the two (or possibly more, depending on levels of drunkenness and creativity) individuals who are actively involved, but those who must experience the session by proxy are generally less impressed. If you want to watch porn or go to a strip club, do so; if you have selected another venue for your evening of fun, reminders of these other options seem superfluous.

Sex also becomes a public matter when you live in a typical university accommodation such as residence or an apartment with several roommates and cheap, thin walls. Stories abound from people who have endured the experience of hearing their neighbors go at it during interesting times of day. It's not real-

ly a very nice experience to be studying for your finals, only to have your concentration shattered by orgasmic shrieking—or worse yet, to find that you can't take a shower because someone is having sex therein.

If you like to publicly display your lust, that is very nice for you. It is not so nice for other people. That is why the key to getting it on around others who are not participating is subtlety. Even if having sex in public places is the only way that you can get worked up, you need to do it with some consideration for others. Therefore, select places where you're less likely to get in the way of people doing non-sexual activities. The back row of a dark movie theatre is traditional, for example. So are dark corners in dance clubs. The front row of a physics lecture is not traditional at all: it is, in fact, wrong. Same goes for any places of religious worship. My roommate recommends that you steer clear of dressing rooms in stores: "They always catch you with their little cameras!" she explained wisely. Perform your preferred activity in a fairly subdued fashion, please. Be aware that if you do not, you can get arrested, and no one will feel very sorry for you. If you are having sex at home, but where other residents of said home are also present, being subdued is also a good rule of thumb. Just because your mom doesn't live with you anymore doesn't mean that you should throw all inhibition to the wind. No one will be impressed by your prowess if they hear you hooting and hollering. They will make fun of you behind your back and think that you are kind of icky. And if people think you are icky—well, then you may be appalled to one day find that you can't easily get any action.



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# Taking the Whip Out of the Closet

*Examining the not-so-uncommon world of the fetish*

By LISA CAINES  
The Ontarion, Guelph

It's considered a taboo topic amongst many, but everyone probably has one. That guy with the sideburns in your psych lecture has one, and that woman in the red sweater in the corner of the coffee shop has one too. Chances are you have one too.

"Everyone has a fetish," says George Giaoris, of Northbound Leather, a store in Toronto selling dominatrix and other kinky accessories.

Although common fetishes include leather, vinyl, latex or rubber clothing, and even high-heeled footwear or boots, they are often as individual as the person and can include anything from Medieval corsets to hairdryers.

"A fetish, in a sexual context, is basically something that arouses like nothing else," says Giaoris. He says it is something that will arouse every time. Fetishes are usually discovered during puberty or early sexual encounters, and a person will gradually learn to associate a certain object with sexual arousal.

Giaoris says that fetishes are largely about challenging the status quo. "Anything that is considered taboo seems to have an attraction because whenever you tell somebody, 'Don't go there,' they stand up and say, 'Why not? Why can't I go there?' You're always drawn to what you're told you can't have."

But fetishes are more than kinky playtime in the bedroom. "It's a way that you deal with and conquer your fears," says Giaoris, who points out that it's not uncommon for gays or Jewish people to have a Nazi fetish, or for people of colour to enact scenes of slavery. "It's all about exploring aspects of the psyche that generally remain untouched." He says the reasoning has nothing to do with the politics, but more about dealing with the emotional issues of a power suit.

Because fetishism will often involve doing sexual scenes that may be considered



*This could be any meek McGill coed on a Friday night...*

taboo or frightening to outsiders, catchwords are often used and adhered to. Giaoris says over the last ten years, the catchwords that have developed are "safe, sane, and consensual."

Safe sex practices are always used, including the use of condoms, latex gloves, and water-based lubricants. 'Sane' means that no drugs or alcohol are used - everyone is in full control of their faculties. And 'consensual' means that nothing is entered into without being fully agreed to in advance. "If you have a scene that you're entering into, it might involve verbal abuse and heavy humiliation, yet it may shock an onlooker to be getting berated and humiliated, yet that's what that person requires to get off, and it was discussed beforehand."

Giaoris says that participants often gauge consent by using 'safe words', which are usually the colours of the traffic light. Green means your partner likes what you're doing and wants you to do more of it. Yellow means your partner likes what you're doing but wants you to slow down. And red means your partner wants you to stop immediately, and shift into what Giaoris calls "nurture mode."

Although Giaoris believes that fetishes should be explored and celebrated, Keith Dobson, director of the clinical psychology department at the University of Calgary, recognizes that the psychology com-

munity does not feel the same way. "There actually is a mental disorder called fetishism," says Dobson. "Fetishes are in a group of

disorders that we call 'paraphilias,' meaning a person has an unusual sexual excitement or sexual attraction to various stimuli."

He says that there is actually treatment for people with fetishism, however it is often unsuccessful because there isn't a lot of motivation to be 'cured.' "In its extreme form it certainly can be problematic. Certainly from a civil rights perspective, if a fetish involves things like sadism, for example, then that has other implications," Dobson says.

"But unless [the fetish] is causing concern, why bother [treating it]?"

A recent fetish fashion celebration at The Docks, a popular nightclub in Toronto, shows that fetishism is a culture that is definitely growing in popularity. Giaoris was one of the main organizers of the show, which was the largest fetish party of its kind to hit the Canadian circuit. It packed approximately 2,800 people from all over the world including Amsterdam, Sydney and London.

"People have a predisposition to a certain kind of aesthetic of behavior. They go to the larger fetish parties that are open to the public, sometimes looking for a like-minded individual to play with, or to form a relationship with."

Giaoris says a wide variety of people are involved in fetishism, varying in cultural background and ranging in age from those in their teen years to those in their 90s.

However, he says it seems that those engaging in fetishes are predominantly university-educated, and he suspects this is because people with a university education are often more open-minded.

Open-minded or not, fetishism and fetish parties have come a long way over the past few decades. What once used to be a taboo topic is slowly being accepted. As Giaoris says, "It's fashionable to be kinky."

## McGill Hillel Holocaust Education Day

November 9, 2000

10AM: Memorial Service

Followed by a light breakfast at the Arts Steps

All Day: Memorial  
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